











# LES ELEMEMS,

*TROISIEME BALLET*

DANSE' PAR LE ROY,

DANS SON PALAIS DES TUILLERIES,

Le Lundy vingt-deuxième jour de Decembre 1721.

*REMIS AU THEATRE DE L'ACADEMIE ROYALE DE MUSIQUE,*

*à Paris le vingt-neuvième May 1725.*



DE L'IMPRIMERIE

De J-B-CHRISTOPHE BALLARD, Seul Imprimeur du Roy pour la Musique,  
à Paris, rue Saint Jean-de-Beauvais, au Mont-Parnasse.

---

M. D C C XXV.

*AVEC PRIVILEGE DU ROY.*

LES ÉMILLES

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DANS LE ROY

PAR M. DE LAUNAY

DE LA BIBLIOTHÈQUE

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# T A B L E.

## A I R S A C H A N T E R.

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Allez , Zéphirs , calmez le Ciel.	113		
A mille autres appas, mon cœur a résisté. <i>B. avec Acc.</i>	317		
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PERSONNAGES.

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LE DESTIN.  
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PREMIERE ENTREE.

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J U N O N.  
M E R C U R E.  
J U P I T E R.

CHOEURS d'AQUILONS, & de ZEPHIRS.  
LES HEURES du JOUR & de la NUIT.

DEUXIEME ENTREE.

L E U C O S I E.  
L D O R I S.  
T R I T O N.  
A R I O N.  
N E P T U N E.

CHOEURS de TRITONS & de SYRENNES.

TROISIEME ENTREE.

E M I L I E.  
E V A L E R E.  
L'AMOUR.

CHOEUR de PRETRESSES de VESTA.  
CHOEUR de CHEVALIERS ROMAINS.

QUATRIEME ENTREE.

P O M O N E.  
P V E R T U M N E.

P A N.  
CHOEUR de CHASSEURS.  
DEUX BERGERES.  
CHOEURS de BERGERS & de BERGERES.





# TERPSICORE, AU ROY.



*R I N C E en qui l'Univers a mis son espérance,  
 Qui dois sur tes vertus assurer ta puissance,  
 Toy, qui fais rajeunir la F R A N C E & les beaux Arts ;  
 Daigne sur T E R P S I C O R E abaisser tes regards :  
 Donne aux Muses mes Sœurs la gloire de t'instruire,  
 Celle de t'amuser est la seule où j'aspire.*



# E P I S T I E.

*Puissent pour Toy mes Feux devenir plus galants ,  
Puissent avec ton goût , s'élever les talents !*

*Je ne regrette plus les Fêtes de la Grece ,  
Spectacles où les Rois éprouvoient leur adresse.*

*Quel prix Tu mets à ceux que je vais célébrer !*

*De tes propres attraits Tu daignes les parer.*

*P R I N C E , que ton Palais s'ouvre au Peuple qui t'aime ,  
En Toy , dans ces moments il ne voit que Toy-même ,  
Il trouve dans tes pas la noble activité ,*

*Sur ton front l'air serein , la fleur de la beauté ,  
Dans tes jours rafermis , un espoir plein de charmes ,  
Jours devenus pour nous plus chers par nos allarmes :*

*Jusques dans tes plaisirs Tu t'attires les cœurs ,  
Et de joye & d'amour Tu vois couler des pleurs.*

*Le Grand R O Y , dont le Ciel commence en Toy l'image ,  
En adoptant mes Feux , en consacra l'usage :*

*Et Ceux qui sur la Scene avoient suivi ses pas ,  
Le suivirent bien-tost dans l'ardeur des Combats.*

R O Y.





ON a choisi LES ELEMENS comme un Sujet capable de varier le Spectacle & la Musique, & l'on a conçu que des Intrigues séparées devoient moins fatiguer l'attention, qu'une Piece de plusieurs Actes, & qu'elles amenoient les Divertissemens avec plus de facilité.

On a préféré aux Genies Elementaires des Personnages plus connus.

L'AIR offre l'événement tragique d'Ixion, & son amour pour Junon qui préside à cet Element.

L'E A U est caractérisée par le naufrage d'Arion, par sa réception chez Neptune, pareille à celle de Thésée \* chez Achelous, & par son Mariage avec une Syrene, union convenable à leurs talents, & au lieu où la Scene se passe. \* Ovid.  
Meram.  
Liv. 9.

LE FEU Elementaire ne pouvoit être que celui des Vestales, qui s'allumoit aux rayons du Soleil, (car Vulcain ne désigneroit que le feu terrestre.) Le trait d'Histoire \* qu'on a adopté est célèbre; le peril d'Emilie intéressant, & l'Action est dénouée par un prodige assorti à la superstition des Romains. \* Val.  
Max. c. 3.

LA TERRE rassemble tous les Dieux qui l'habitent, ou qui la cultivent, & l'aventure de Vertumne & de Pomone, qui n'avoit point encore été mise au Théâtre, telle qu'Ovide nous l'a laissée.

Enfin, ce Ballet donne de soy-même l'idée du Prologue: LES ELEMENS sont nez du Cahos; l'on a saisi le moment de leur naissance: Et à l'exemple de Virgile, \* on a cru pouvoir annoncer dès le commencement du monde, les destinées D'UN PRINCE qui en doit faire le bonheur. \* Eclog.  
4.  
Æneide. 6.



# T A B L E.

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# LES ELEMENTS, BALLET DU ROY.

## PROLOGUE.

Le Théâtre représente le Cahos. C'est un amas de Nuages, de Rochers, d'Eaux immobiles & suspenduës de Feux qui s'échappent par des Volcans. Le Destin est placé au milieu du Théâtre.

### O U V E R T U R E.

The musical score is written for two parts: Violons (Violins) and Basse-Continue. The Violons part is on a single staff with a treble clef and a key signature of one sharp (F#). The Basse-Continue part is on a single staff with a bass clef and a key signature of one sharp (F#). The music is in common time (C). The Violons part begins with a series of eighth and sixteenth notes, followed by a series of quarter notes. The Basse-Continue part begins with a series of eighth and sixteenth notes, followed by a series of quarter notes. The score is divided into measures by vertical bar lines. There are various musical notations, including notes, rests, and accidentals. The word "VIOLONS.." is written below the first staff, and "BASSE-CONTINUE." is written below the second staff. The score ends with a double bar line and the letter "A" below it.

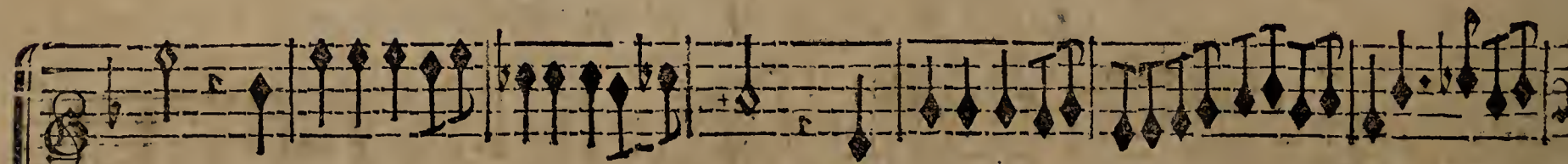
VIOLONS..

BASSE-CONTINUE.

A



Vivement.

*Reprise.*



# BALLET DU ROY. PROLOGUE.

3

Lentement.

A II



## SCENE PREMIERE.

## LE DESTIN.

VIOLONS. Doux.  
LE DESTIN.

Les temps sont arrivez. Cef- fez triste Cahos; Paroissez, Ele- mens:

BASSE-CONTINUE.

Dieux, allez leur prescrire leur mouve- ment & le re- pos: Tenez-



les renfermez, Chacun dans son em- pi- re:

Gracieusement.

A I R.

VIOLONS,

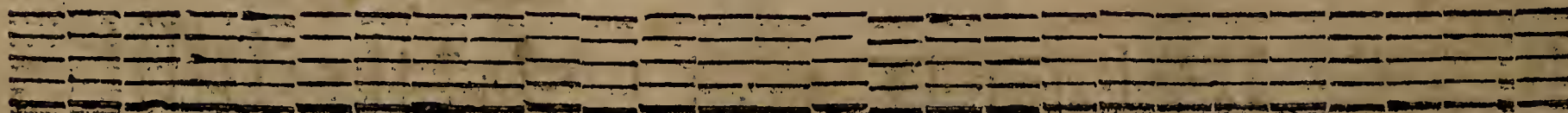
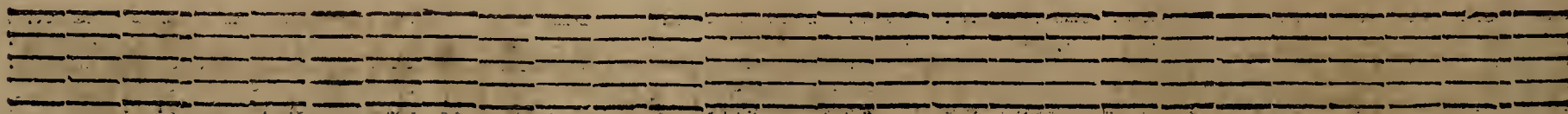
VIOLONS.

C'oulez, On-

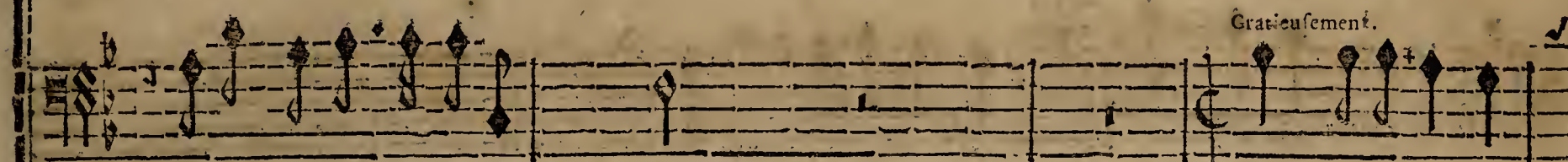
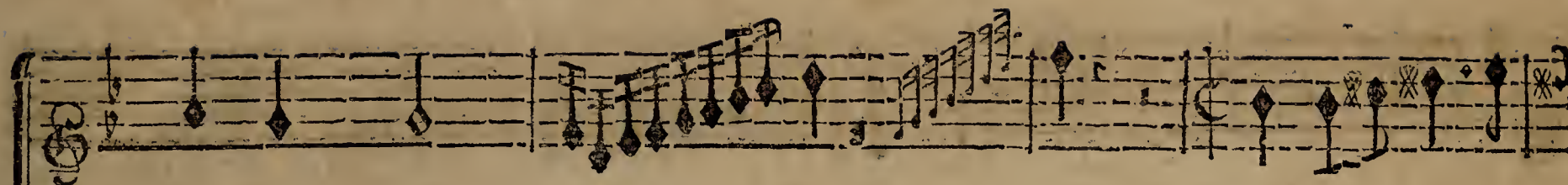
des , Cou- lez, Volez , volez rapides Feux,

*Vivement.*

The musical score consists of four staves. The first two staves are for a vocal part, each beginning with a treble clef and a key signature of one flat (B-flat). The third and fourth staves are for a piano accompaniment, each beginning with a grand staff (treble and bass clefs) and the same key signature. The lyrics are written below the piano staves. The tempo marking 'Vivement.' is placed above the third staff. The score includes various musical notations such as notes, rests, and bar lines.



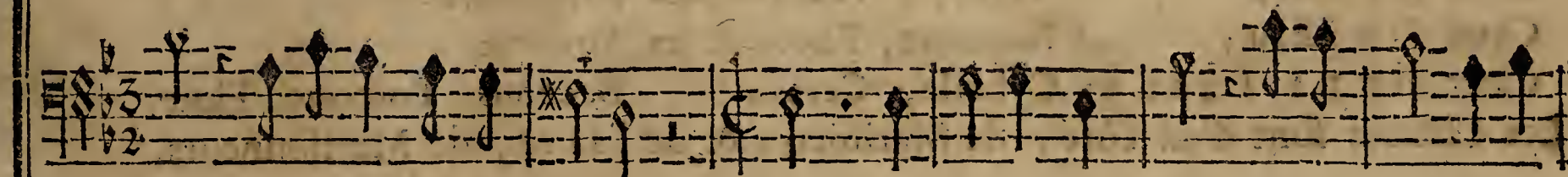
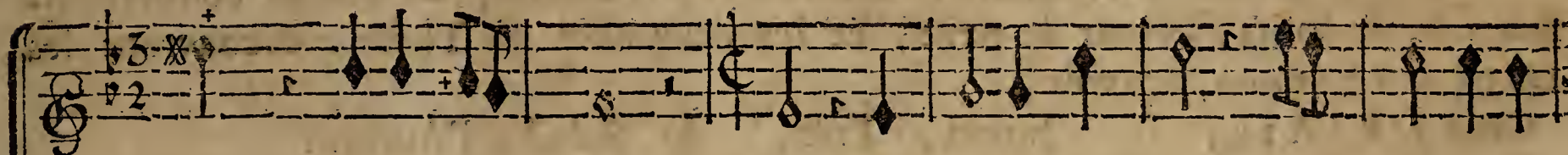
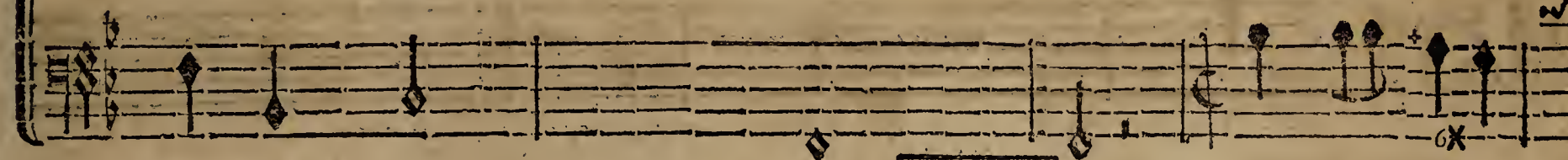




Volez , volez rapides

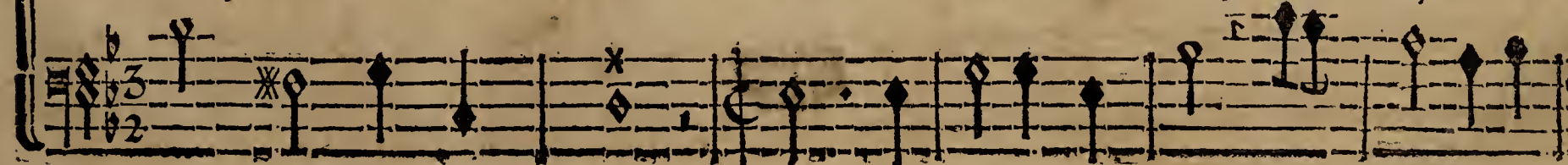
Feux.

Voile azuré des



airs , embrassez la na- ture.

Terre, en- fante des fruits, Couvre-roy de ver-



dure: Naïsez, Mortels, pour obeir aux Dieux.

Le Feu monte à sa Sphere; Les nuages s'étendent, les arbres couverts de fleurs & de fruits, sortent de terre; Et les deux ailes du Théâtre découvrent les Dieux des Elemens; Sçavoir,

Ceux DE l'AIR; Junon, Eole, le Soleil, l'Aurore:

Ceux DU Feu; Vesta, Vulcain, les Forgerons:

Ceux DE l'Eau; Neptune, Thetis & les Sirenes:

Ceux DE LA TERRE: Cybelle, Ceres, Bacchus, Pomone, Flore.

Les Chœurs sont d'un côté, de Mariniers; & de l'autre, de Moissonneurs.





BALLET DU ROY. P. S C. I.

P E T I T - C H O E U R.

2



P Aix ado- rable, Regnez ,

Regnez sur nous ; Sans



P Aix ado- rable ,

Regnez ,

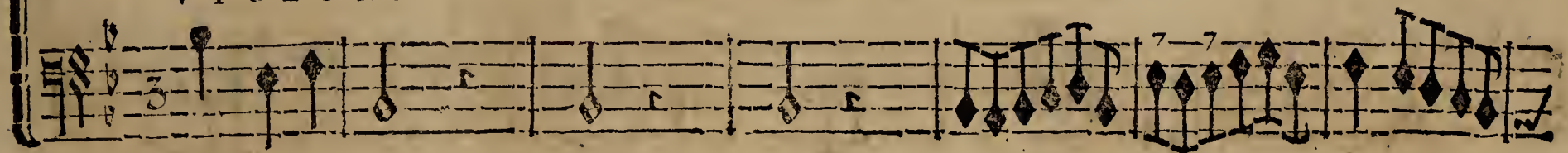
Regnez sur nous ; Sans



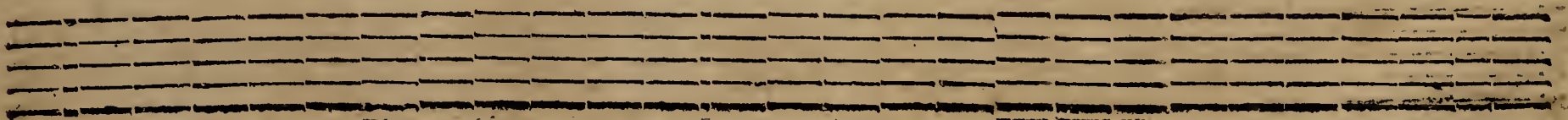
V I O L O N S.

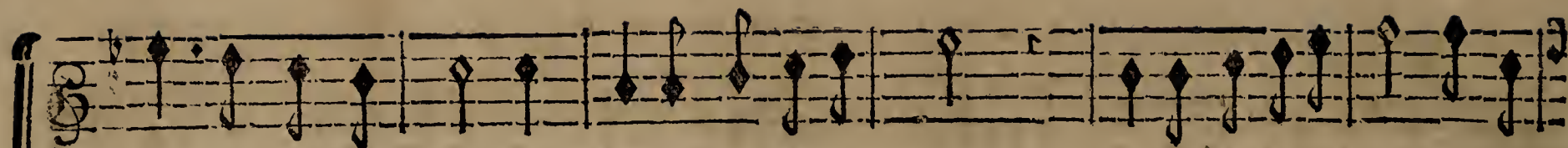


V I O L O N S.

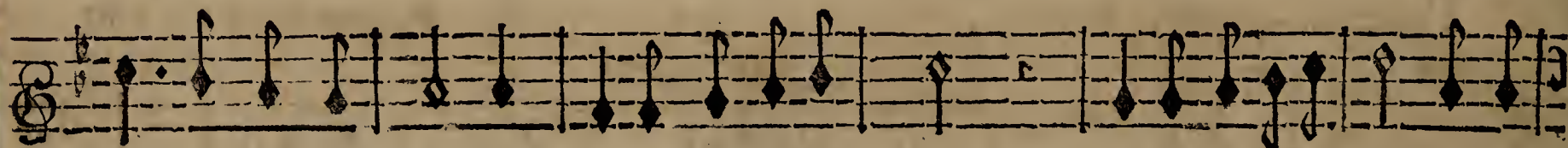


B A S S E - C O N T I N U E.

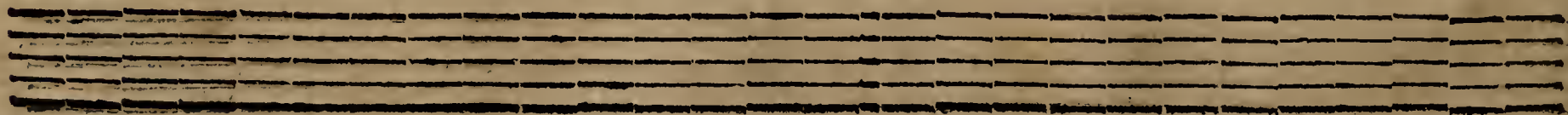
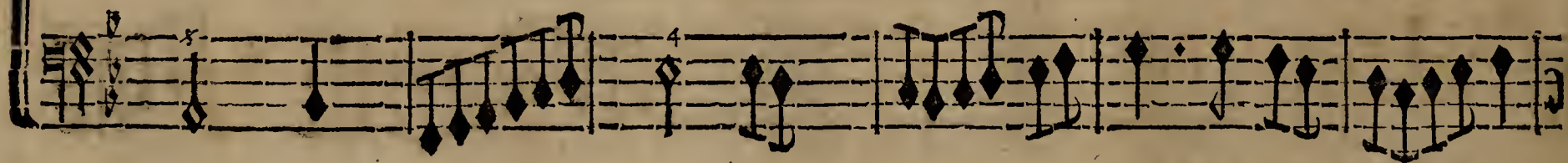
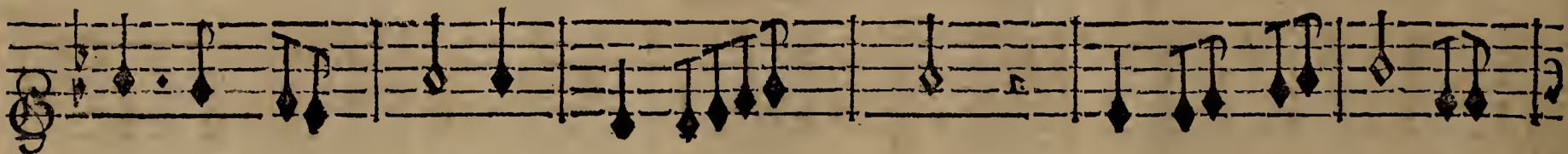
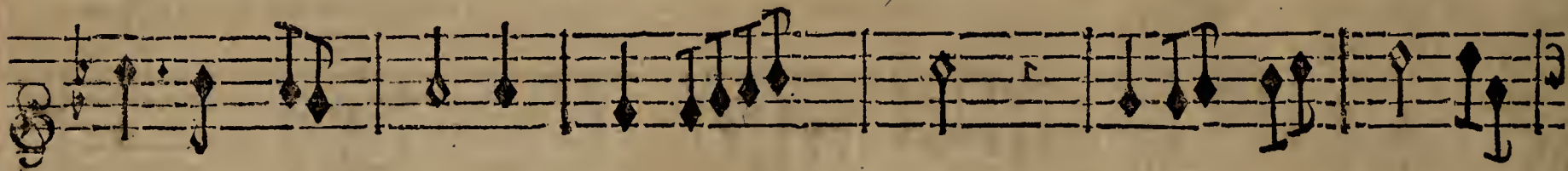




vous, rien n'est du- rable , L'ordre de l'Uni- vers , L'ordre de l'Univers ne de-



vous, rien n'est du- rable , L'ordre de l'Uni- vers , L'ordre de l'Univers ne de-





pend que de vous.

pend que de vous.

pend que de vous.

pend que de vous.

pend que de vous.

The musical score is arranged in five systems, each with a vocal line and a Basse-Continue line. The lyrics are: "P Aix ado- rable , Regnez Regnez fur nous ; Sans". The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The Basse-Continue line at the bottom is labeled "BASSE-CONTINUE." and includes the numbers 6 and 8.

P Aix ado- rable , Regnez Regnez fur nous ; Sans

P Aix ado- rable , Re- gnez , Regnez fur nous ; Sans

P Aix ado- rable , Re- gnez , Regnez fur nous ; Sans

P Aix ado- rable , Regnez , Regnez fur nous ; Sans

BASSE-CONTINUE. 6 8



The musical score consists of six staves, each with a vocal line and a corresponding French lyric. The lyrics are: "vous, rien n'est du- ra- ble , L'ordre de l'Uni- vers ,". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first five staves are arranged in a single system, while the sixth staff is on a separate line. The lyrics are written below the first five staves, and the sixth staff has no lyrics.

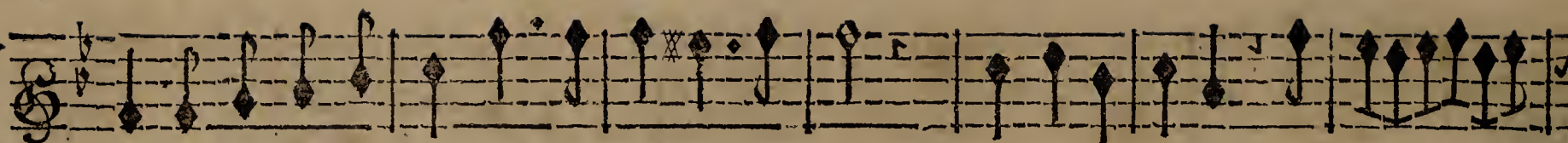
vous, rien n'est du- ra- ble , L'ordre de l'Uni- vers ,

vous rien n'est du- ra- ble , L'ordre de l'Uni- vers ,

vous rien n'est du- ra- ble , L'ordre de l'Uni- vers ,

vous, rien n'est du- ra- ble , L'ordre de l'Uni- vers , L'ordre de l'Uni-

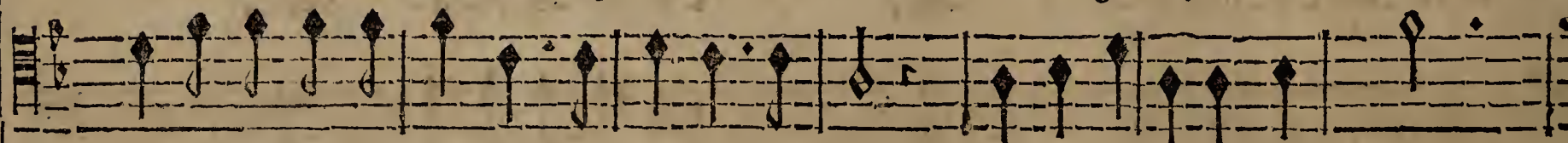




L'ordre de l'Uni- vers. ne dépend que de vous. Paix ado- rable, Regnez ,



L'ordre de l'Univers ne dépend que de vous.      Regnez ,      Re-



L'ordre de l'Uni- vers ne dépend que de vous. Paix ado- rable, Re- gnez ,



vers ne dépend, ne dépend que de vous. Paix adorable, Re-





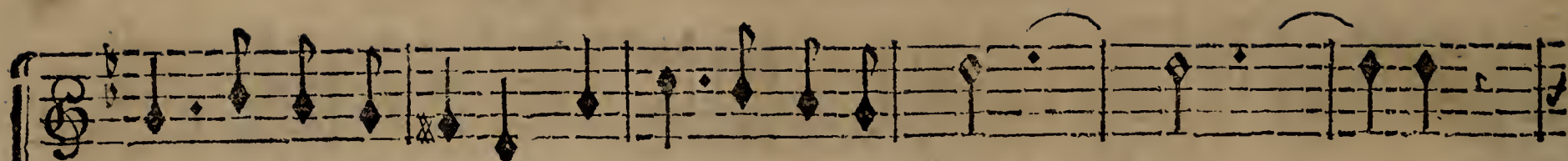
fur nous, Regnez, Regnez fur nous, Sans

gnez fur nous. Régné, Regnez fur nous. Sans

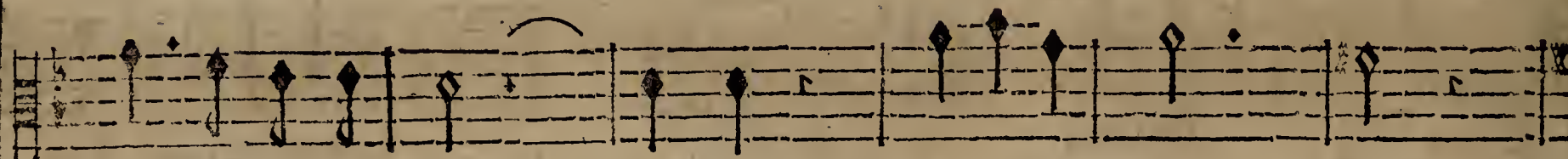
Regnez fur nous. Sans

gnez, fur nous. Sans

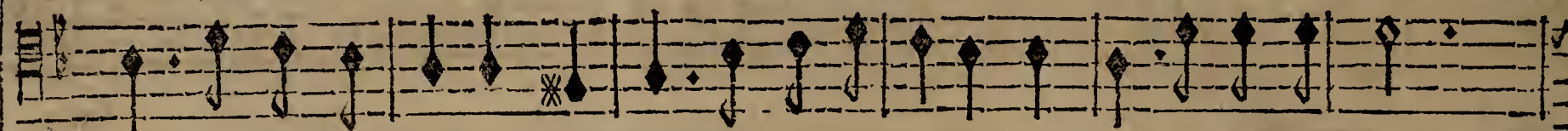




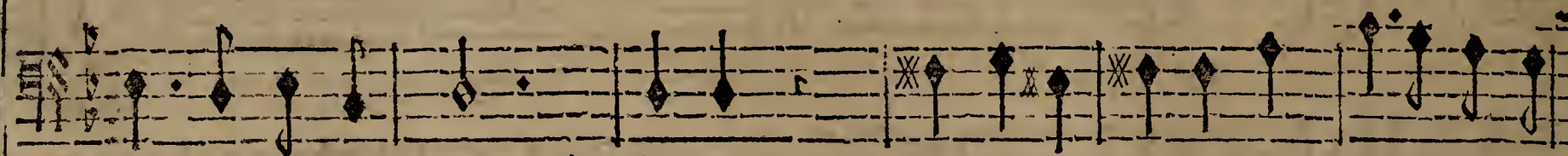
vous, rien n'est du- rable; Sans vous rien n'est du- ra- ble,



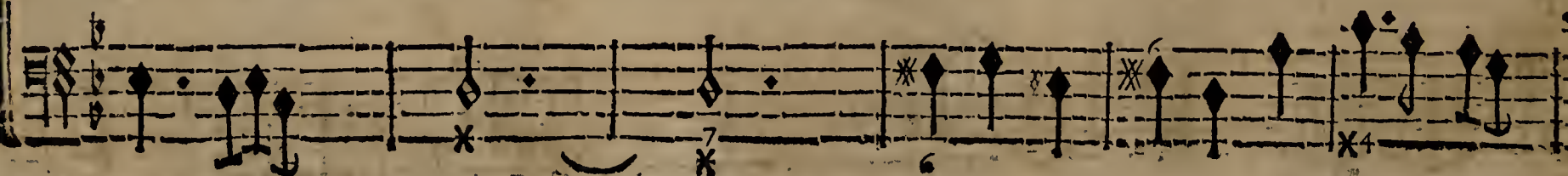
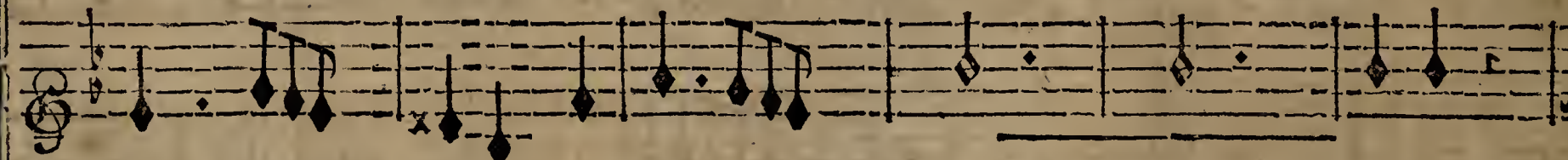
vous, rien n'est du- ra- ble, Paix ado- ra- ble,



vous rien n'est du rable. Sans vous rien n'est du rable, Sans vous rien n'est dura-



vous rien n'est du- ra- ble. Paix ado- rable, Sans vous riē n'est du-







Paix ado- rable, Regnez,

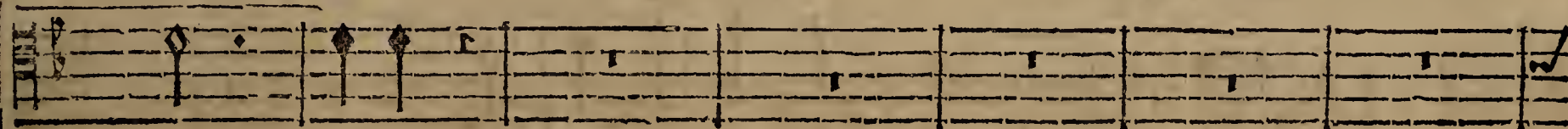
regnez sur nous.



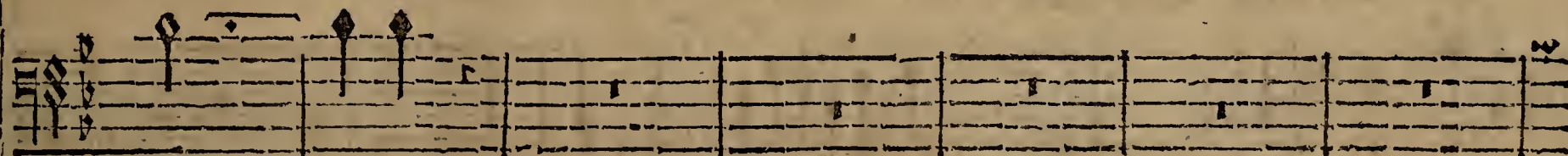
Paix ado- rable.

Regnez,

regnez sur nous.

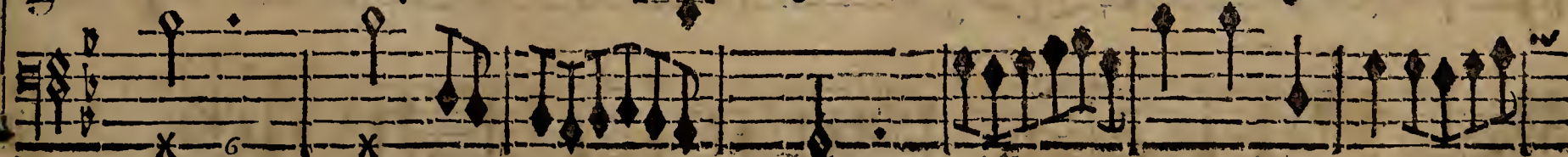


ble.



ra-

ble.





Paix ado- rable, Regnez - - - fur nous. Regnez, -

Paix ado- rable, Regnez - fur nous. Re-

Paix ado- rable, Re- gnez fur nous, Regnez fur nous.

Paix ado- rable, Regnez - fur nous.

7 6 4 6



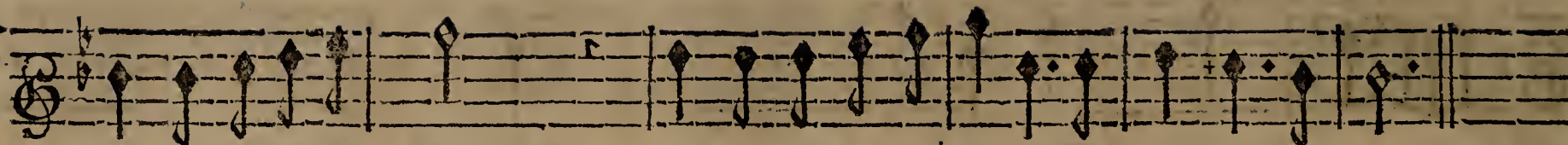
Regnez sur nous. Paix ado- ra- ble ;

gnez , Regnez sur nous. Paix ado- rable ;

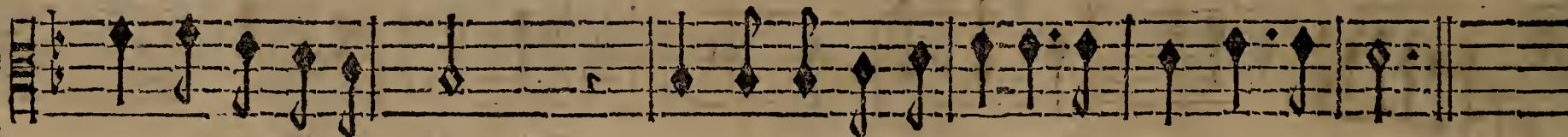
Paix ado- rable ;

L'ordre de l'Uni- vers , L'ordre de l'Uni-

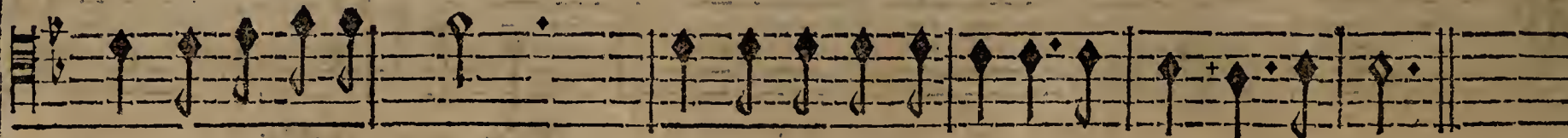




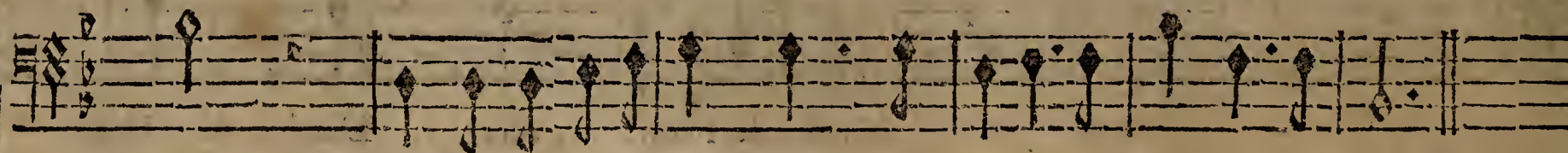
L'ordre de l'Uni- vers, L'ordre de l'Univers ne dépend que de vous.



L'ordre de l'Uni- vers, L'ordre de l'Univers ne dépend que de vous.



L'ordre de l'Uni- vers, L'ordre de l'Univers ne dépend que de vous.



vers, L'ordre de l'Univers ne dépend, ne dépend que de vous.





## S C E N E II.

LE DESTIN, VENUS, &amp; sa suite.

VENUS.

T An- dis qu'entre les Dieux le monde se partage, Qu'aux divers Ele-

BASSE-CONTINUE.

mens ils doivent prési- der, L'Amour est oubli- é! c'est l'Amour qu'on ou-

trage? Sans luy, tant d'inté- rests peuvent-ils s'accor- der?



A I R.

R Apelons aujourdh'uy la Discorde bannie;

Doux.

V I O L O N S .

Vivement.

BASSE-CONTINUE.

Hâtons- nous , rompons les fers , Hâtons-nous , Hâtons-nous , rompons ,



rompons les fers : Dans le premier Cahos, replongeons, replongeons l'Uni-

vers : Des Ele- mens, détruisons, détrui- sons l'harmo- ni-



c. Rapelons aujourd'huy la Dis- corde ban- nie ; Hâtons- nous

Hâtons- nous , rompons , rompons ses fers , rompons , rompons ses fers ,



Dans le premier Cahos, replongeons, replongeons l'Uni- vers :

This musical system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains measures 1 through 8. The middle staff is in bass clef and contains measures 1 through 8. The bottom staff is in bass clef and contains measures 1 through 8, with some measures marked with a '6' and an 'x' below the staff.

Des Ele- mens détruisons l'harmo- nie, détruisons l'harmo- ni- c.

This musical system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains measures 9 through 16. The middle staff is in bass clef and contains measures 9 through 16. The bottom staff is in bass clef and contains measures 9 through 16, with some measures marked with a '6' and an 'x' below the staff.



LE DESTIN.

R Assure- toy, Venus; à ce Dieu j'ay sou- mis La ter- re, Le feu,

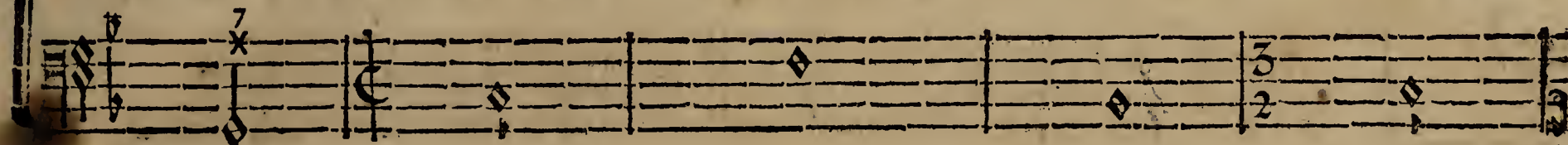
L'air, & L'onde: Mais, que sert de mar- quer un Empire à ton Fils? Ce seroit le bor-

VENUS.

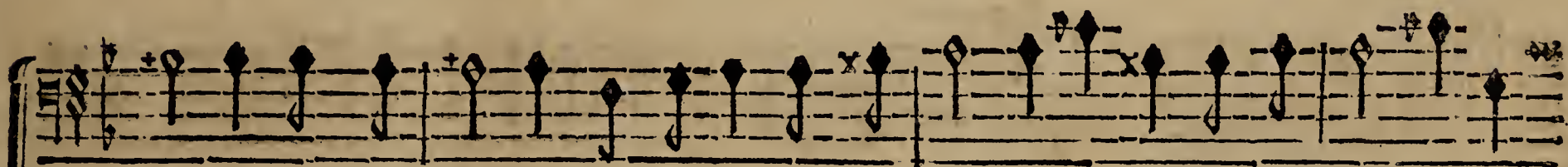
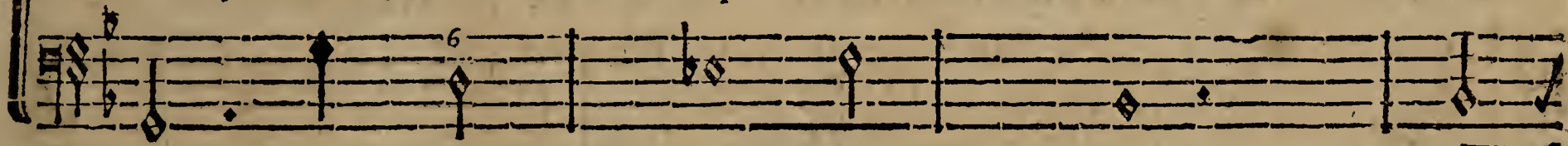
ner; n'a-t'il pas tout le mon- de? C Ombien verray- je, hélas! durer



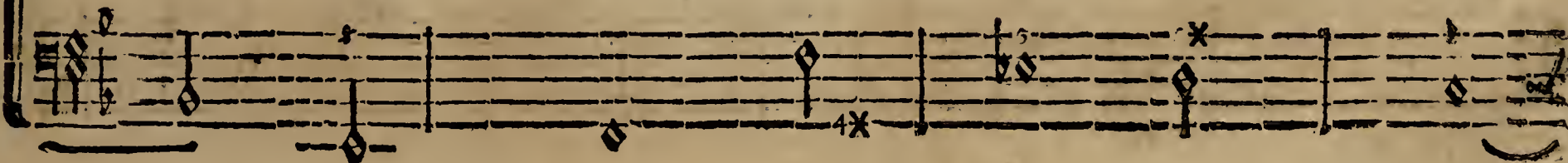
tous ces hon- neurs; S'il est vray qu'un Mortel doit naître Qui, des autres, paisible



Maître, Doit un jour à mon Fils disputer tous les cœurs? **A**près cent Rois cé-



lebres dans l'Hi- stoire, Il viendra des Mortels accomplir les de- sirs; Mais, il





doit des He- ros rapeller la memoire; Et laissant à ton Fils l'Empire des plai-

firs, Il ne vou- dra que celui de la gloi- re. **M**Es soupçons ja-

Bequarre.

loux font fi- nis... Vous à qui l'ave- nir se montre fans nu- age, De-



fin, faites-moy voir l'Image De ce Mortel si semblable à mon

*Le fond du Théâtre s'ouvre, & la Statue du Roy s'élève.*

LE DESTIN.

Fils. TU le vois, c'est des Dieux le plus parfait ouvrage; Celebrons les

beaux jours Que son regne préface.



## VENUS &amp; LES CHOEURS.

**Trompettes, éclat-**

**Trompettes, Trompettes, éclat- rez, éclat-**

**TROMPETTES.**

**VIOLONS.**

**TYMBALLES.**

**BASSE-CONTINUE.**

The musical score is arranged in six staves. The first staff is for Trompettes, featuring a melodic line with a crescendo. The second staff is for Trompettes, featuring a melodic line with a crescendo. The third staff is for Trompettes, featuring a melodic line with a crescendo. The fourth staff is for Violons, featuring a melodic line with a crescendo. The fifth staff is for Tymballes, featuring a rhythmic pattern of eighth notes. The sixth staff is for Basse-Continue, featuring a melodic line with a crescendo.

tez, frapez les Airs, Ecla- tez, annon- cez, annon- cez un

tez, frapez les Airs, Ecla- tez, annon- cez, annon- cez un



Maître à l'Uni- vers, Ecla- tez, annon- cez un Maître à l'Uni-

Maître à l'Uni- vers, Ecla- tez, annon- cez un Maître à l'Uni-



vers, Eclat- tez, annoncez un Maître à l'Uni- vers. Trompettes, Trom-

vers, Eclat- tez, annon- cez un Maître à l'Uni- vers. Trom-



pet- - tes, éclat- rez, frappez les Airs, Eclat- tez, Eclat-

pettes, éclat- rez, éclat- rez, frappez les Airs, Eclat- tez, Eclat-

tez,          annon- cez, annon- cez          un Maître à l'uni- vers.          FIN.

tez,          annon- cez, annon- cez          un Maître à l'Uni- vers.          FIN.

tez,          annon- cez, annon- cez          un Maître à l'Uni- vers.          FIN.

tez,          annon- cez, annon- cez          un Maître à l'Uni- vers.          FIN.

tez,          annon- cez, annon- cez          un Maître à l'Uni- vers.          FIN.

tez,          annon- cez, annon- cez          un Maître à l'Uni- vers.          FIN.





Tous les cœurs vo- lent sur ses traces : C'est de lui que dé-



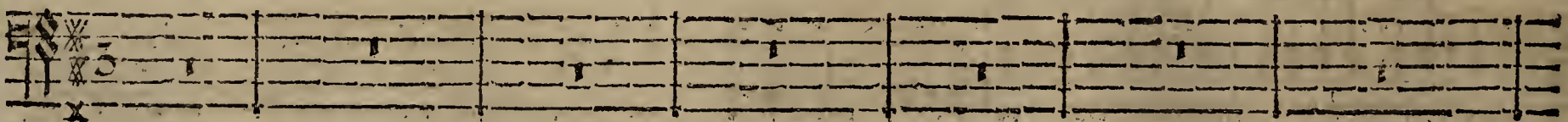
Tous les cœurs vo- lent sur ses traces : C'est de lui que dé-



VIOLONS,



VIOLONS.



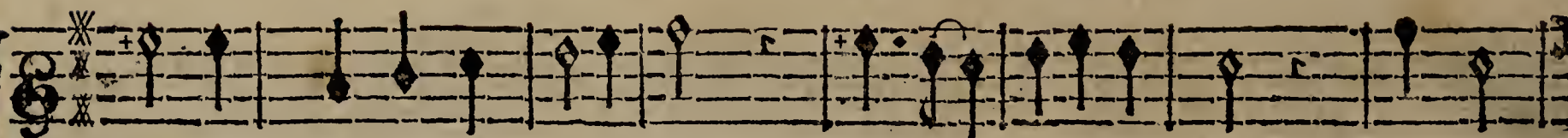


pend nôtre feli- ci- té. Tous les cœurs vo- - lent sur fes

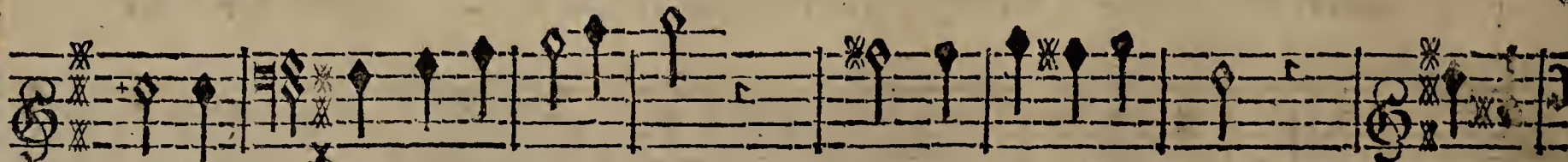
pend nô- tre feli- ci- té. Tous les cœurs vo- lent sur fes

H

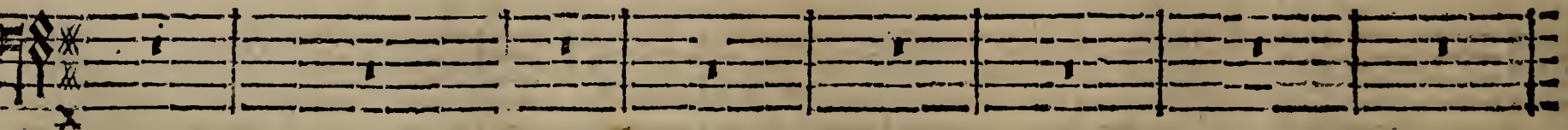
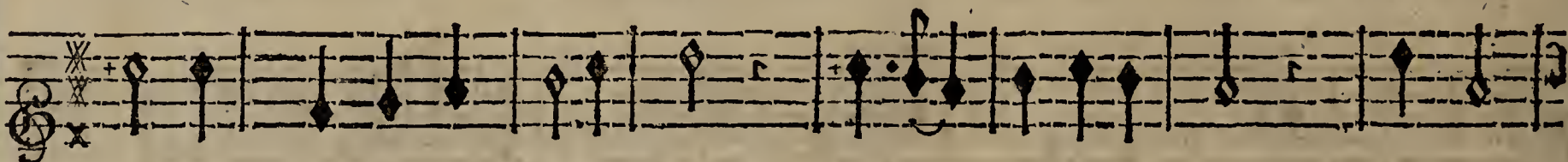


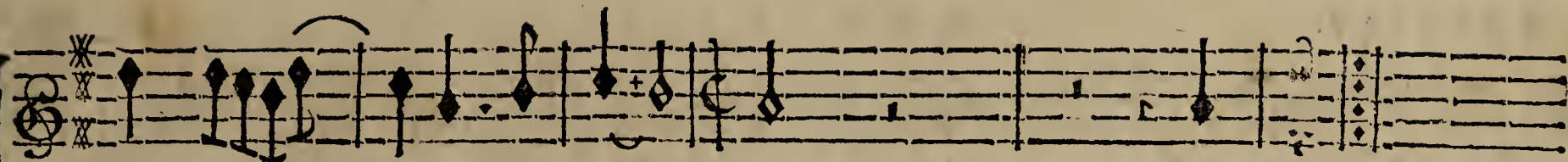


traces : Sur son au- guste front brille la maje- sté; Dans ses



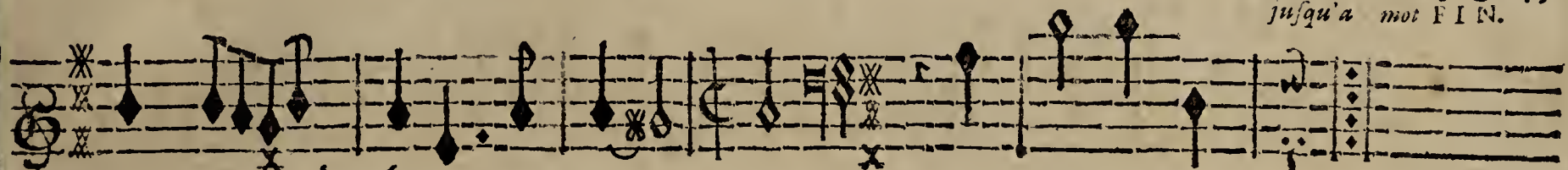
traces : Sur son auguste front brille la maje- sté; Dans ses





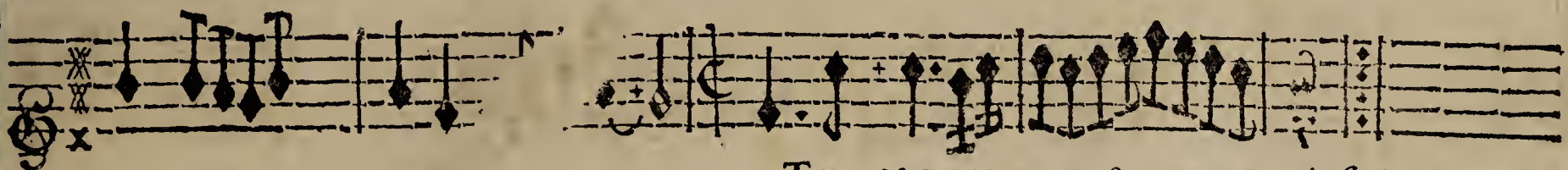
yeux re- gnent les gra- ces.

Trompettes, &c. page 43.  
jusqu'a mot FIN.

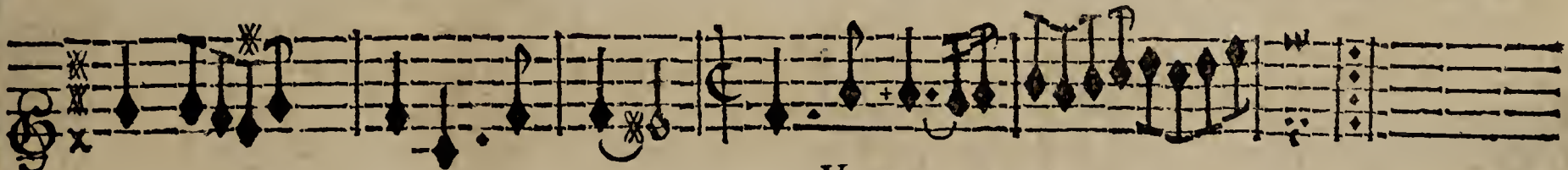


yeux re- gnent les gra- ces.

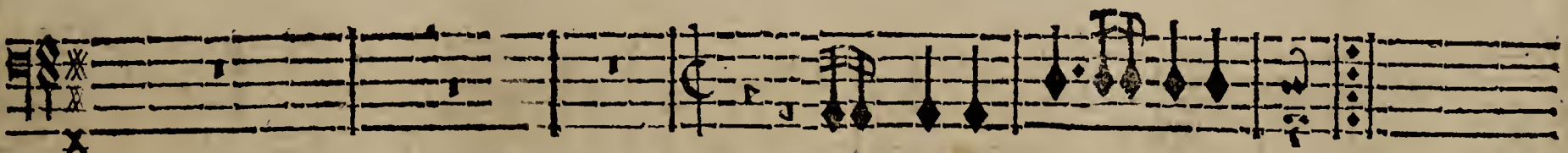
Trompettes, Tromp.



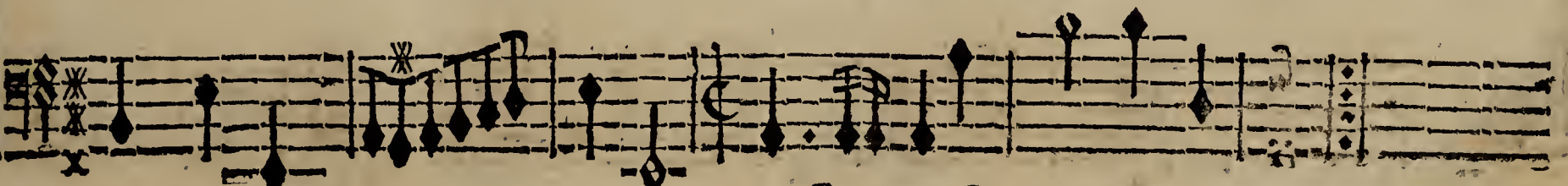
TROMPETTES, &c. page 43. jusqu'au mot Fin.



VIOLONS.



TYMBALLES.

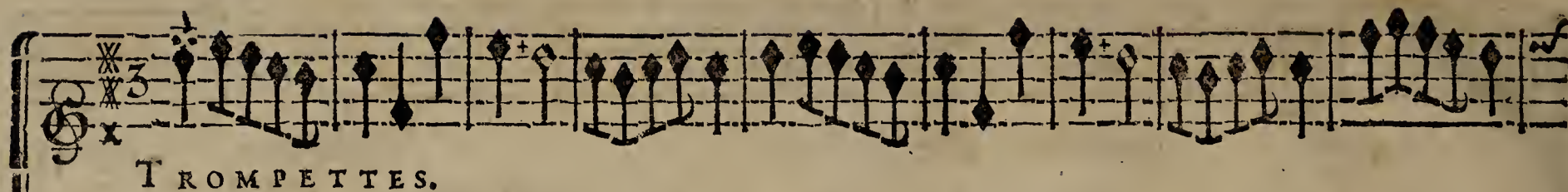


BASSE-CONTINUE.



## RONDEAU.

## PREMIER AIR.



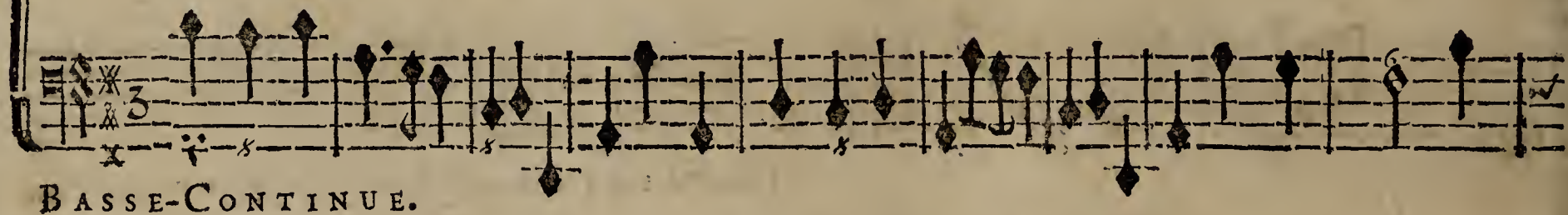
Musical staff for Trompettes. The staff is in G-clef, 3/4 time, and contains a melody of eighth and sixteenth notes. The key signature has one sharp (F#).

TROMPETTES.



Musical staff for Violons. The staff is in G-clef, 3/4 time, and contains a melody of eighth and sixteenth notes. The key signature has one sharp (F#).

VIOLONS.



Musical staff for Basse-Continue. The staff is in C-clef, 3/4 time, and contains a melody of eighth and sixteenth notes. The key signature has one sharp (F#).

BASSE-CONTINUE.



Musical staff for Trompettes. The staff is in G-clef, 3/4 time, and contains a melody of eighth and sixteenth notes. The key signature has one sharp (F#). The staff ends with the word "FIN."

FIN.



Musical staff for Violons. The staff is in G-clef, 3/4 time, and contains a melody of eighth and sixteenth notes. The key signature has one sharp (F#). The staff ends with the word "FIN."

FIN.

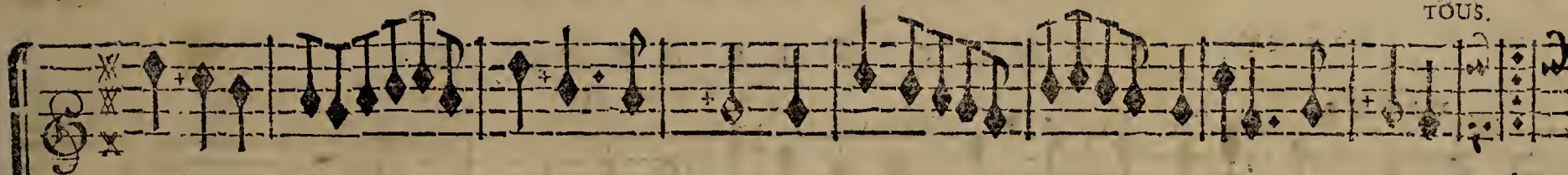


Musical staff for Basse-Continue. The staff is in C-clef, 3/4 time, and contains a melody of eighth and sixteenth notes. The key signature has one sharp (F#). The staff ends with the word "FIN."

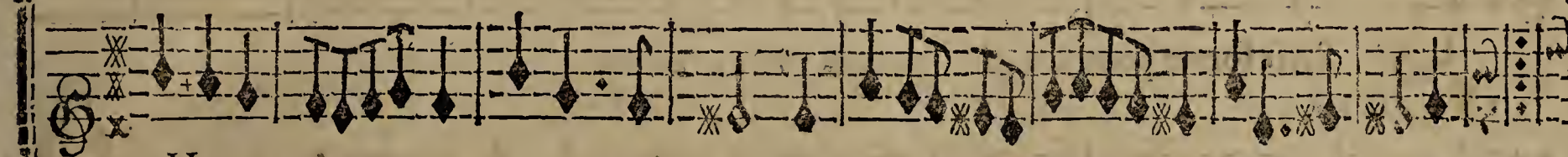
FIN.



TOUS.



HAUTBOIS.

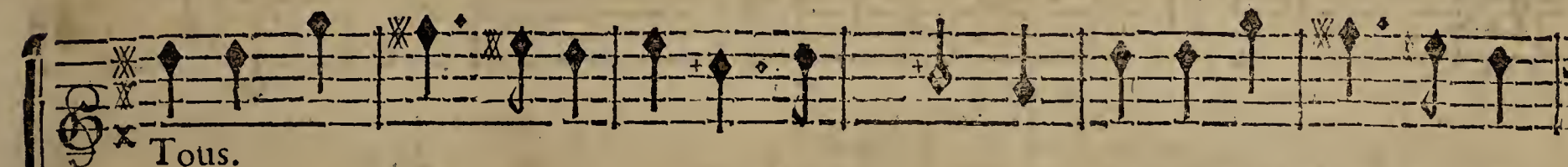
*Au Rondeau*

HAUTBOIS.

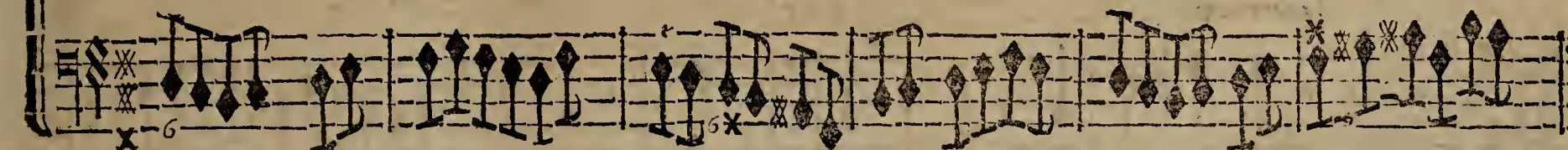


BASSONS.

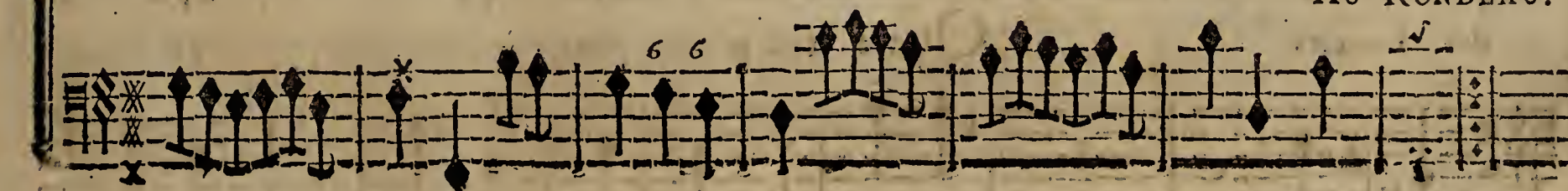
TOUS.



Tous.



AU RONDEAU.





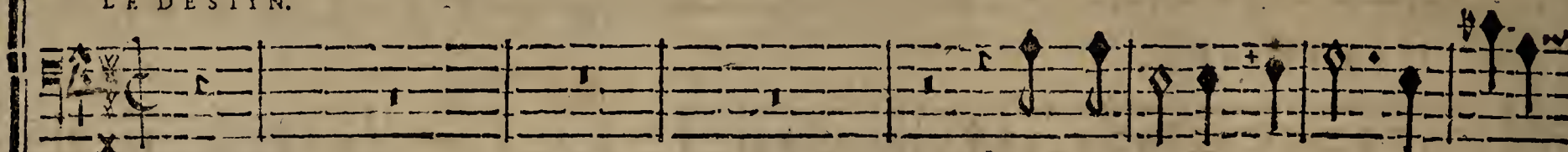
## VENUS &amp; LE DESTIN.

VENUS.

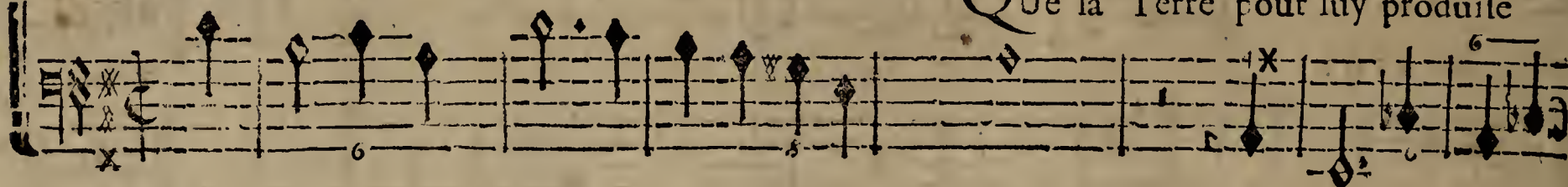


Que l'Air forme pour luy de douces influ- ances.

LE DESTIN.

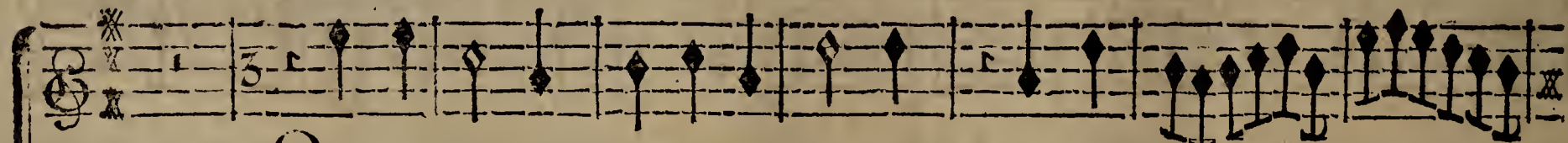


Que la Terre pour luy produise

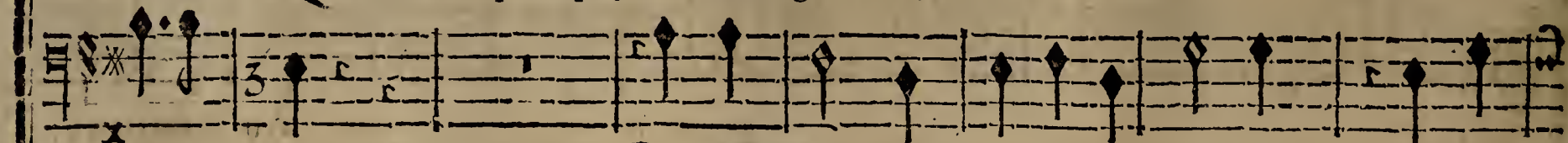


Legerement.

ENSEMBLE.

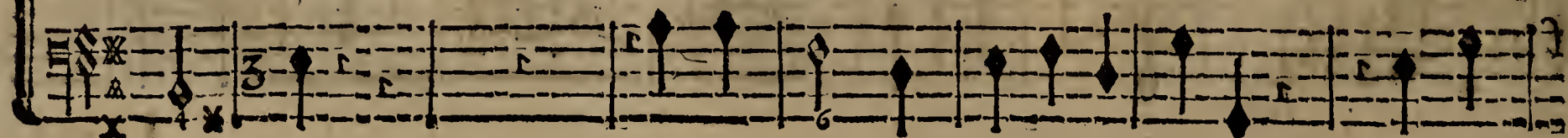


Que le feu prompt pour ses vengeances, De cent fou-



des lauriers.

Que le feu prompt pour ses vengeances, De cent





dres mortels, Arme ses fiers guerriers. Que le

fou- dres mortels, Arme ses fiers guerriers. Que le feu prompt pour ses vè-

feu prompt pour ses vengeance, De cent fou- dres mortels, Arme

geances, De cent fou- dres mortels, Arme



Gratieuſement.

ses fiers guerriers; Que ses vaisſeaux maîtres des on- des, Luy

ses fiers guerriers; Que ses vaisſeaux maîtres des on- des, Luy

Gratieuſement.

portent les trésors & les vœux des deux mon- des. Que ses vaisſeaux maîtres des on-

portent les trésors & les vœux des deux mon- des. Que ses vaisſeaux maîtres des on-



des, Luy portent les trésors & les vœux des deux mondes. Luy portent les tré-

des, Luy portent les trésors & les vœux des deux mondes. Luy portent les tré-

Doucement.

fors & les vœux des deux mon- des.

fors & les vœux des deux mon- des.



## SARABANDE, POUR LES SUIVANTS DE VENUS.

VIOLONS.

First system of the musical score for Violons. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music features a series of eighth and sixteenth notes, with some measures containing accidentals (sharps and flats) and dynamic markings (e.g., *mf*, *f*). The system ends with a double bar line.

Second system of the musical score for Violons. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music continues with various note values and rests, including some measures with accidentals and dynamic markings. The system ends with a double bar line.

Third system of the musical score for Violons. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music continues with various note values and rests, including some measures with accidentals and dynamic markings. The system ends with a double bar line.



Gay.

DEUXIÈME AIR, POUR LES MÊMES.

6  
8

VIOLONS.

6  
8

BASSE-CONTINUE.

Handwritten musical score for "The Bird Song" (BWV 171) by J. S. Bach. The score is written on two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music is in G major and 3/4 time. The notation includes various musical symbols such as notes, rests, and ornaments. The piece is marked "Allegretto" and "Cantabile".

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a single system. The treble staff contains several measures of music, including a series of eighth notes and a final measure with a double bar line. The bass staff contains several measures of music, including a series of eighth notes and a final measure with a double bar line. The score includes various musical notations, such as clefs, key signatures, and fingerings (e.g., 8, 6, 4, 3, 6, 4, 6, 4, 6, 7, 8).



## VENUS.

## ARIETTE.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the upper staff.

Songez à faire u- sage De vos loi- firs, La rai- son du bel âge, C'est

## BASSE-CONTINUE.

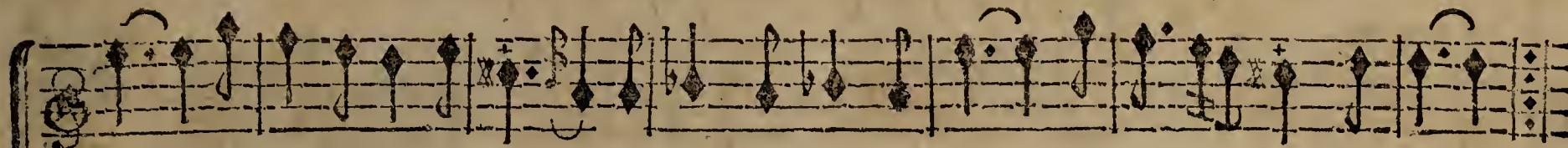
The second system continues the musical score. The upper staff (treble clef, B-flat key signature, 6/8 time) carries the melody. The lower staff (bass clef, B-flat key signature, 6/8 time) provides the bass line. The lyrics continue below the upper staff.

le choix des plai- firs : Qu'Amour regne en vos fêtes, Venez, suivez les

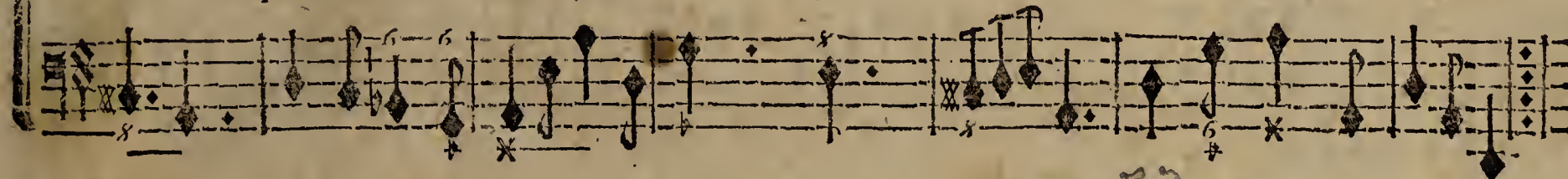
The third system concludes the musical score. The upper staff (treble clef, B-flat key signature, 6/8 time) carries the melody. The lower staff (bass clef, B-flat key signature, 6/8 time) provides the bass line. The lyrics conclude below the upper staff.

pas ; Si ce Dieu n'est est pas, vos jeux ont moins d'ap- pas ; Il vous offre en ces





lieux Vos premieres conquêtes; Il n'attend que vos vœux, Hâtez-vous d'être heureux.

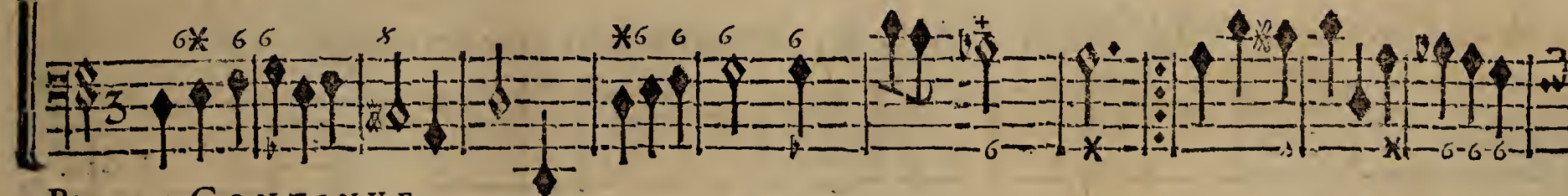


*On reprend le deuxième AIR, page 75.*

P R E M I E R M E N U E T.



V I O L O N S.

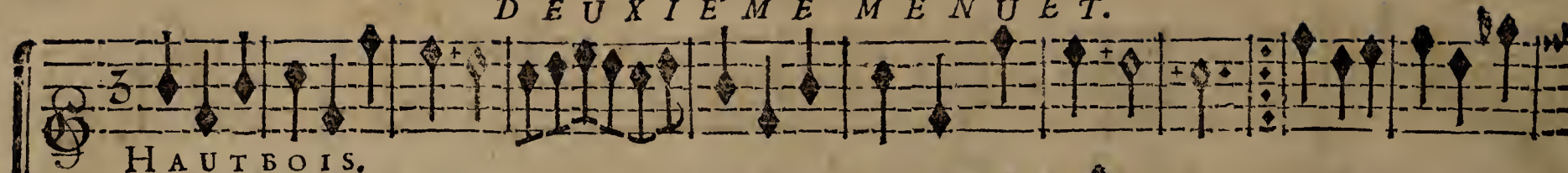


B A S S E - C O N T I N U E.





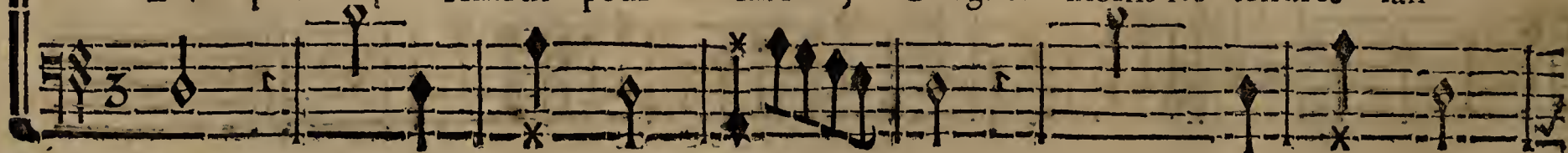
LES E L E M E N S,  
D E U X I E M E M E N U E T.



A I R. U N E G R A C E, *alternativement avec le Chœur.*



N E prenez que l'Amour pour maître, Craignez moins ses tendres lan-





*Reprise.*

gueurs : gueurs : C'est pour luy qu'il vous a fait naître,

Vivez pour luy, meri- tez ses fa- veurs: Sur ses pas les plai firs vont



pa- raitre, Le chercher, le sen- tir, le con- naitre, C'est le feul

bien qui soit di- gne des cœurs. cœurs.

*à la Reprise.*

*On reprend les Menuets, page 79. en suite le Chœur, Trompettes, &c. page 43. jusqu'au mot Fin.*

*Et pour Entr'Acte, l'Ouverture page 1.*





# ACTE PREMIER.

*L' A I R.*

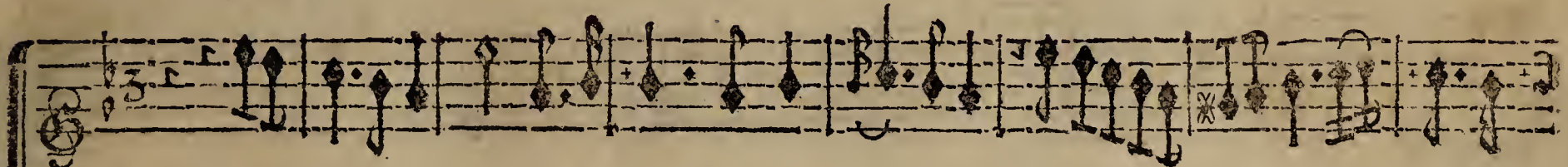
Le Théâtre représente le Palais de JUNON.



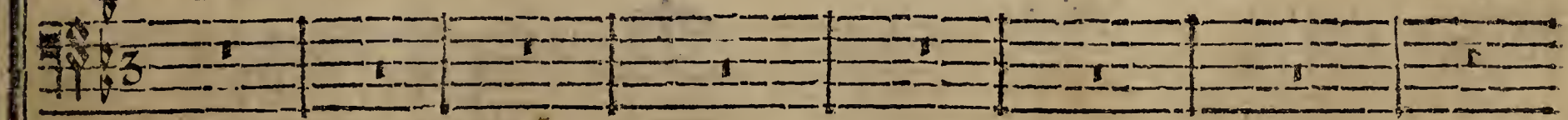
## SCENE PREMIERE.

PRELUDE.

IXION.



IXION.



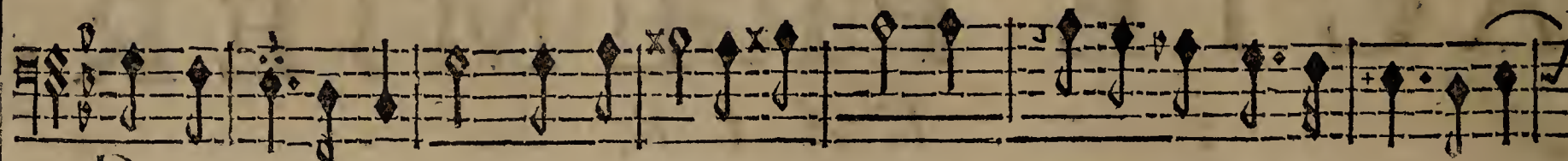
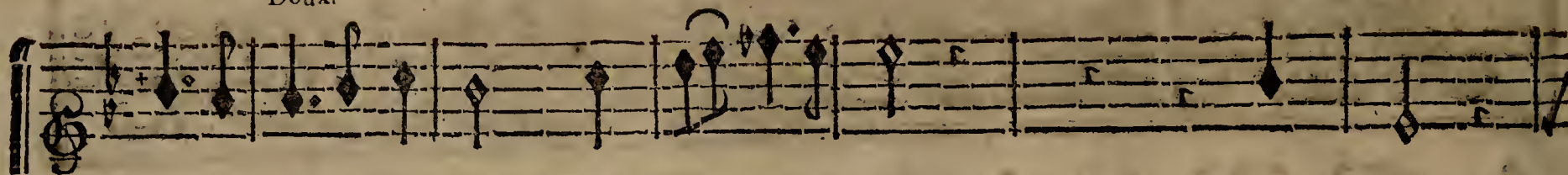
*De la Reine, &c*



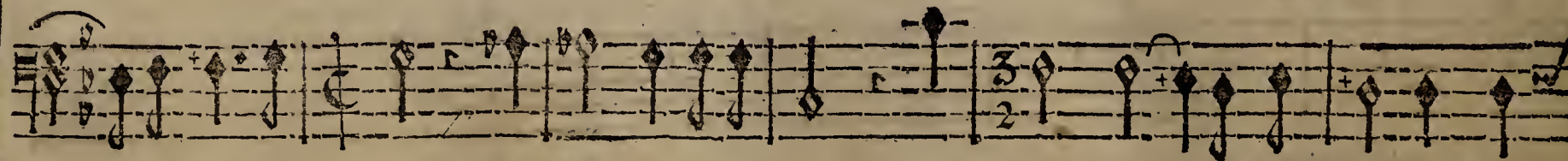
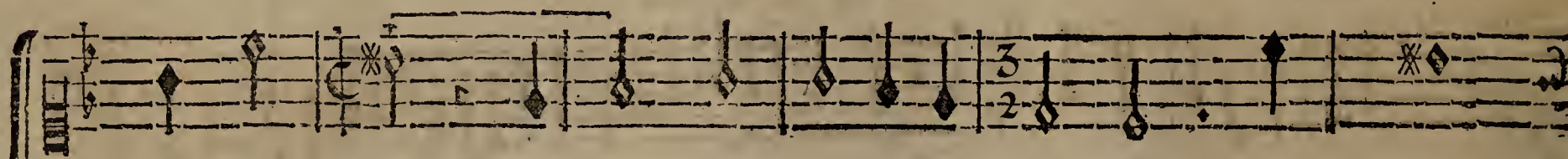
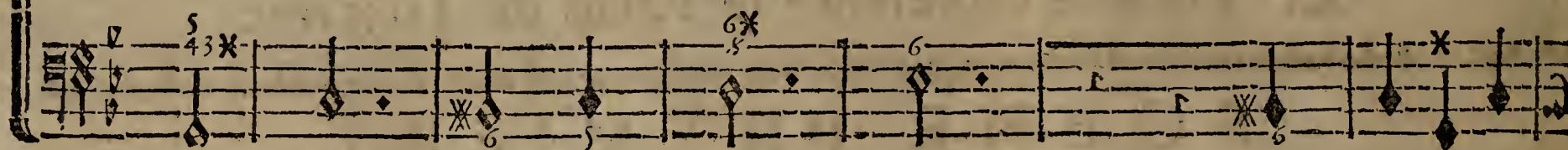
BASSE-CONTINUE.



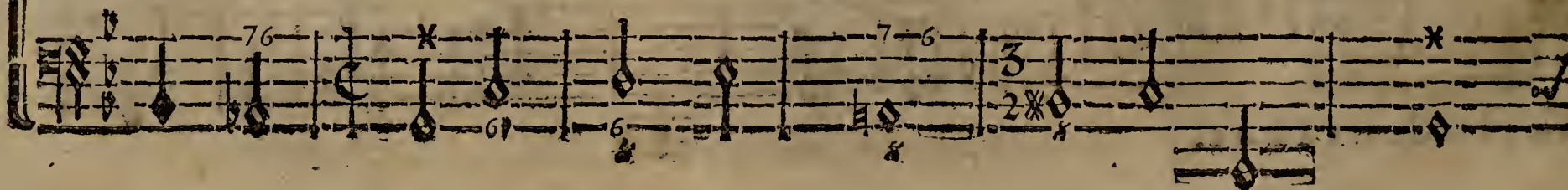
Doux.



DE la Reine des Airs tout m'annonce la gloire, Et tout ce que je vois irri-



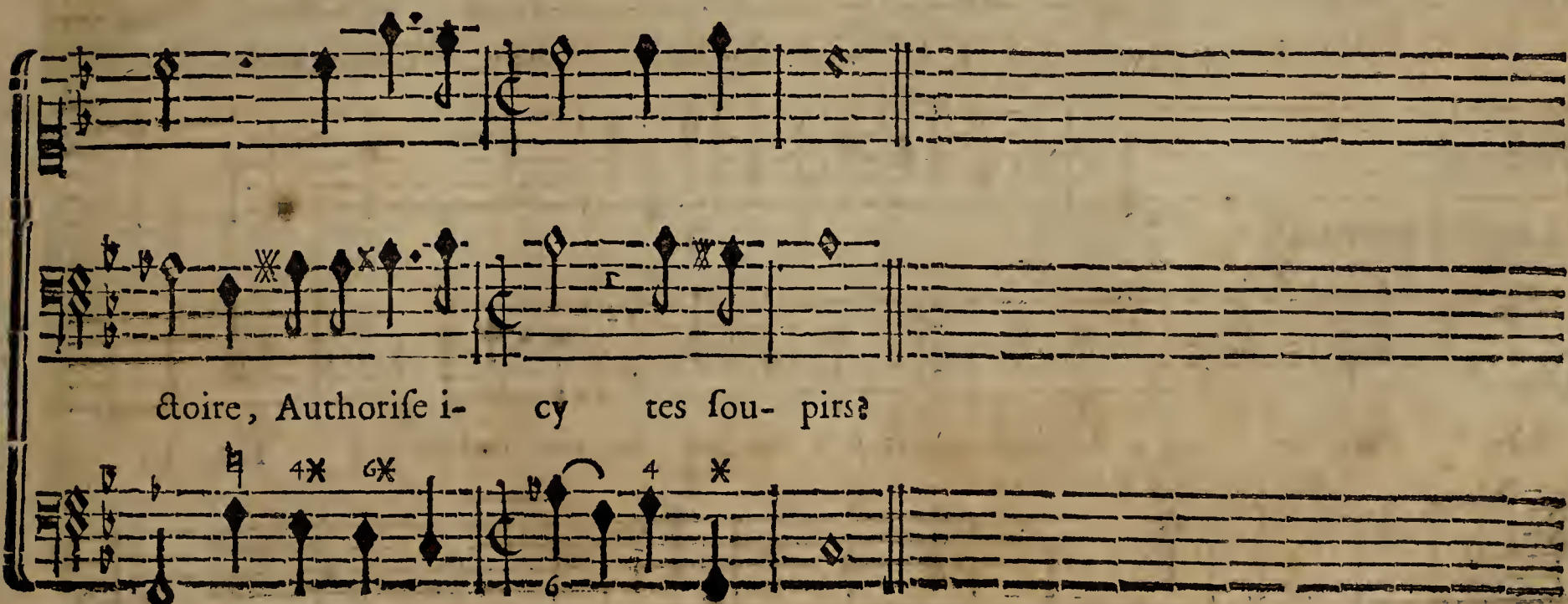
te mes de- sirs: Desirs ambiti- eux, he- las! dois- je vous croire, Faut-





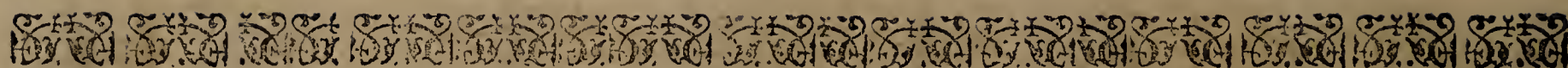


t'il vous étouf- fer & perdre mes plai- sirs? Malheureux Ixi- on, quel espoir de vi-



toire, Autorise i- cy tes sou- pirs?

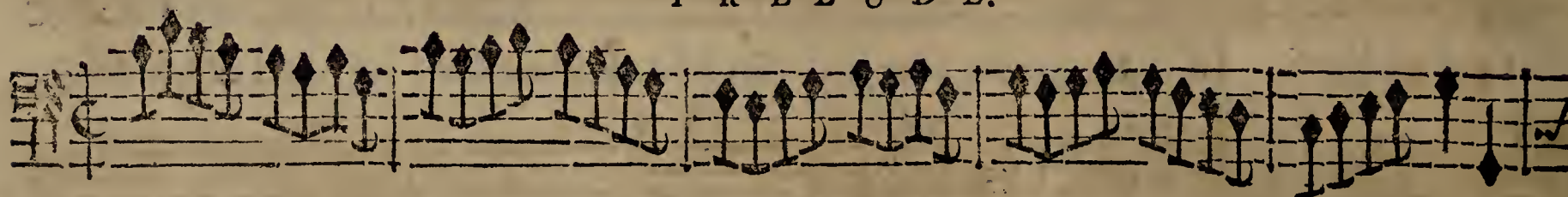




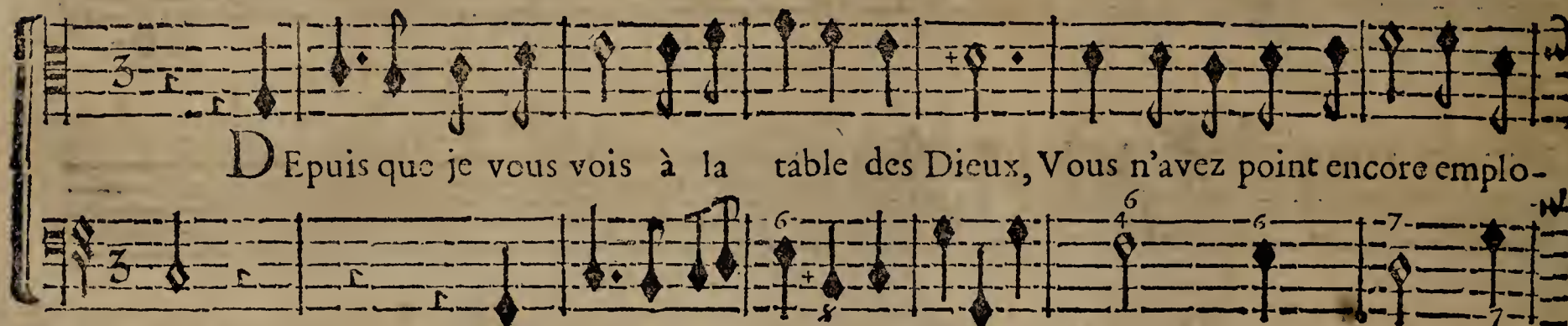
## S C E N E I I.

MERCURE, I X I O N.

P R E L U D E.



MERCURE.



BASSE-CONTINUE.





IXION.

Ne m'en imposez pas; Mercure a de bons yeux. Tout occupé du rang où mon bon-

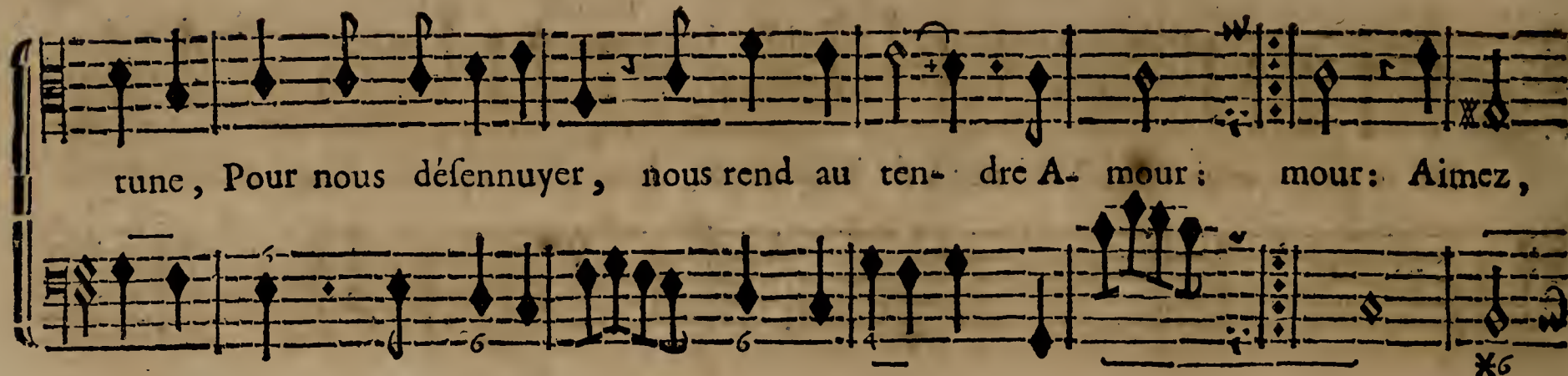
MERCURE.

heur me place, Nul autre soin ne m'embarasse. Pour occuper les cœurs, la grandeur

n'a qu'un jour, Bien-tôt son éclat impor- tune: tune: Et la plus brillante for-

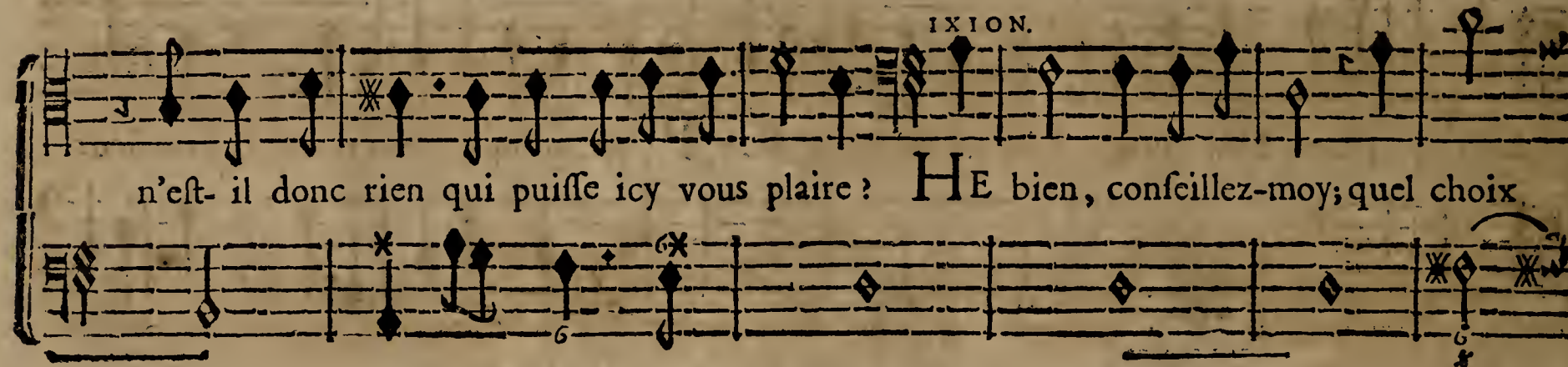
M





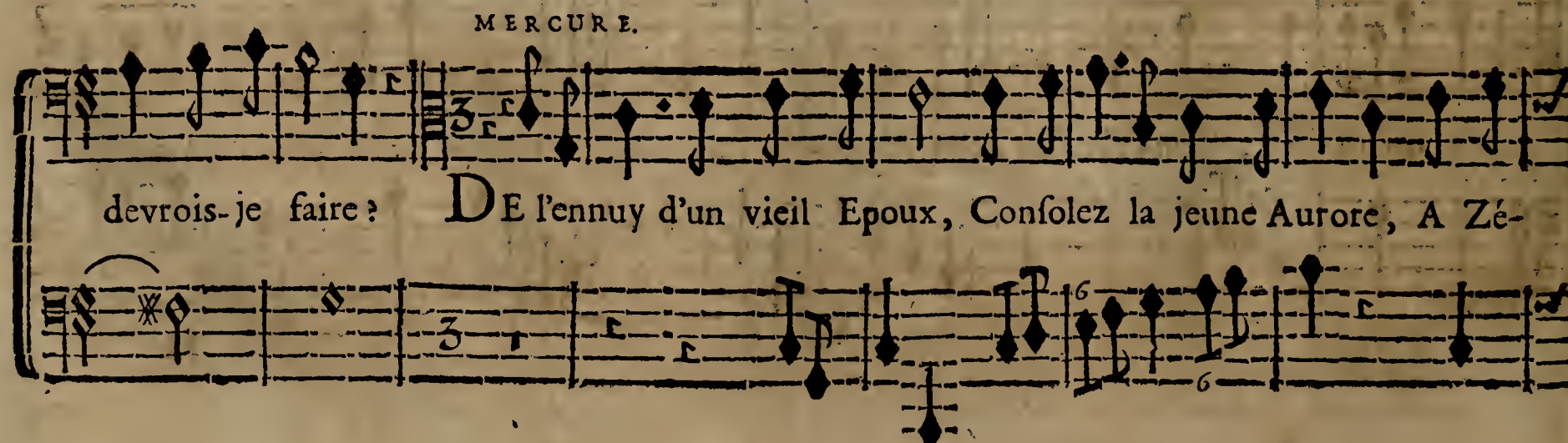
rune, Pour nous désennuyer, nous rend au ten- dre A- mour: mour: Aimez,

IXION.



n'est- il donc rien qui puisse icy vous plaire? HE bien, conseillez-moy; quel choix

MERCURE.

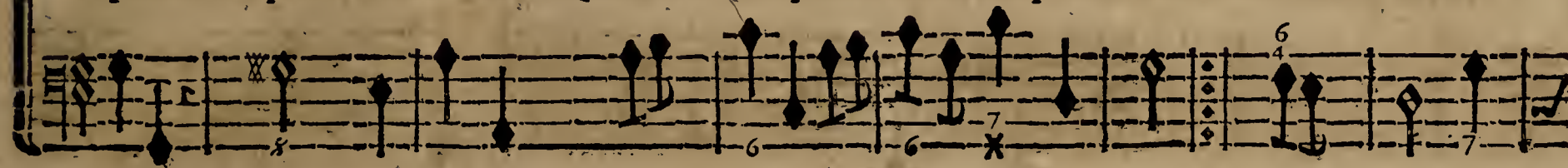


devrois-je faire? DE l'ennuy d'un vieil Epoux, Consolez la jeune Aurore, A Zé-

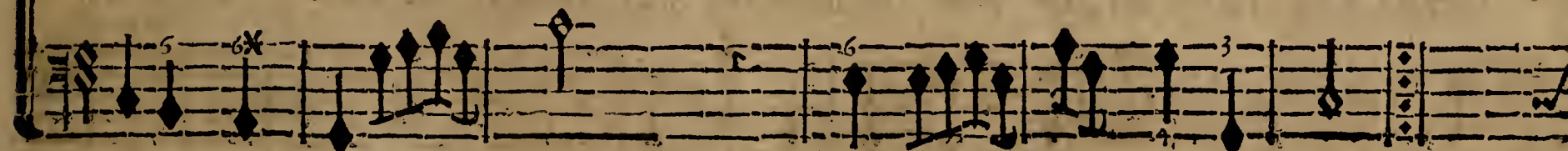




phire dispu- rez Flore; Quel tri- omphe fera plus doux ! L'une & l'autre



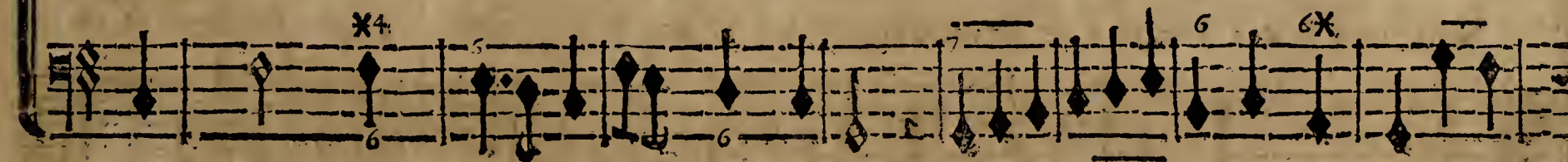
vous im- plo- re Contre l'Amant vo- la- ge & le Mary ja- loux.



IXION.



Non, non à ces Beutez je ne rends point les armes; Non, non à ces Beutez je ne





rends point les ar- mes. L'Aurore avec Céphale oubliera ses malheurs, Il sçait

l'art de tarir ses pleurs; Et Flore connoit peu les charmes Des fidel- les ardeurs.

Non, non à ces Beutez je ne rends point les armes, Non, non à ces Beutez je ne



MERCURE.

rens point les lar- mes. Pour vôtre cœur gene- reux & fi- delle, La fier-

IXION.

MERCURE.

té de Junon seroit belle à dompter. DE Junon ! JE sçay trop vôtre respect pour

IXION.

elle, Par des soins empref- sez on le voit écla- ter. Pour la Reine des cieux peut



## MERCURE.

r'on blâmer mon zele? S'il n'est rien dans les Cieux qui vous puisse arrêter; Descendōs sur la

## IXION.

terre où Jupiter m'appelle, Occupons comme luy quelque aimable mortelle. A Vos

sages conseils, qui pourroit résister?



## E N S E M B L E.

Consultons le plaisir, écoutons moins la gloi-

Consultons le plaisir, écoutons moins la gloi-

6 4x 6

## BASSE-CONTINUE.

re, Des aveugles mortels évitons les erreurs : Ils cherchent en aimant l'é-

re, Des aveugles mortels évitons les erreurs : Ils cherchent en ai-

6 7 x



clat de la victoi- re, Ils cherchent en ai- mant l'é- clat de la vi-

mant l'é- clat de la victoi- re, Ils cherchent en ai- mant l'é-

ctoi- re, Contentons-nous d'en goûter les douceurs. Ils cherchent en aimant

clat de la vi- ctore, Contentons-nous d'en goûter les douceurs. Ils cherchent en ai- mant



l'éclat de la vi- étoi- re, contentons-nous

l'éclat de la vi- étoi- re, contentons-nous

d'en goûter les douceurs. Contentons- nous d'en goûter les douceurs.

d'en goûter les douceurs. Contentons - nous d'en goûter les douceurs.



MERCURE. IXION. MERCURE.

Vous, ne me suivez pas... Préparez la conquête, j'attends votre retour. Je sçay

BASSE-CONTINUE.

IXION à part.

ce qui l'arrête. Auroit-il reconnu l'Objet de mon amour?

Le Palais de Junon s'ouvre : Cette Déesse est sur son Trône , le Temps à ses pieds , Les Heures à côté d'elle avec les Aquilons & les Zéphirs: IRIS est derrière ce Trône, sur son Arc.



SCENE III.

PRELUDE.

JUNON, & sa suite.



BASSE-CONTINUE.

CHOEURS.



T Riomphez Souverai- ne des Airs, Triomphez ,



Souve- raine des Airs, Tout est prêt d'o- be- ir à vos ordres di- vers.



## LES ZEPHIRS.

## LES AQUILONS.

Recevez des Zephirs les tranquilles hommages. Ouvrez aux Aquilons

Recevez des Zephirs les tranquilles hommages.

Recevez des Zephirs les tranquilles hommages. Ouvrez aux Aquilons

## LES ZEPHIRS.

& la terre & les mers. Par de beaux jours enchantons, enchantons l'Univers.

Par de beaux jours enchantons, enchantons l'Univers.

& la terre & les mers. Par de beaux jours enchantons, enchantons l'Univers.



LES AQUILONS.

LES ZEPHIRS.

T Roublons tout l'Univers par de cruels ravages. L'Aurore de ses feux va do-

L'Aurore de ses feux va do-

T Roublons tout l'Univers par de cruels ravages. L'Aurore de ses feux va do-

LES AQUILONS.

CHOEURS.

rer les rivages. Faisons regner l'horreur, la Nuit & les Hyvers. T Riomphiez,

rer les rivages.

rer les rivages. Faisons regner l'horreur, la Nuit & les Hyvers.



Triomphez Souveraine des Airs, Triomphez - - Souveraine des Airs,

Triomphez Souveraine des Airs, Triomphez - Souveraine des Airs,

Tout est prest d'obe-ir à vos ordres di- vers. Triomphez, Triomphez

Tout est prest d'obe-ir à vos ordres divers. Triomphez, Triomphez

Souve- raine des Airs, Triomphez, Triomphez -

- Souve- raine des Airs, Triom- phez, : Triom- phez



Souve- raine des Airs , Tout est prest d'obe- ir à vos ordres di- vers.

JUNON.

A Quilons, aux Zéphirs ne faites plus la guerre, Laissez tous les Mortels jouir

BASSE-CONTINUE.

ir de mes présens, C'est des cœurs satisfaits que je veux del'encens ; Junon fait son bonheur



A I R.

du repos de la Ter- re. D Iligente Aurore, Repandez en- core Des

feux plus brillans: Commandez au Temps d'épargner de Flore Les tresors naif-

fans. Commandez... fans.



AIR, POUR LES HEURES.

VIOLONS

The musical score is written for Violons. It consists of three systems of staves. Each system has a treble clef staff and a bass clef staff. The music is written in a style with many accidentals and ornaments. The first system has a key signature of one flat and a 3/4 time signature. The second system has a key signature of two flats and a 3/4 time signature. The third system has a key signature of two flats and a 3/4 time signature. The score is labeled 'VIOLONS' and 'AIR, POUR LES HEURES.'



SEUL.

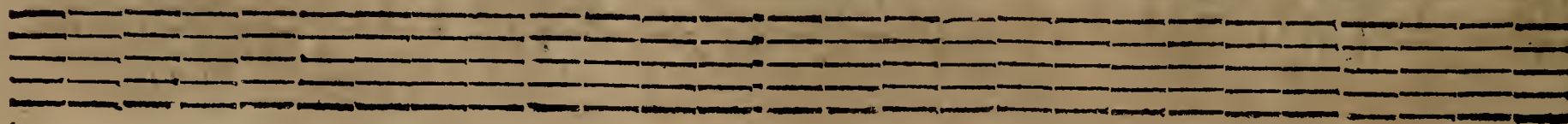
Heures, favorables Aux vœux d'un Amant, Coulez lentement, Soyez du- rables.

BASSE-CONTINUE.

PETIT CHOEUR.

Heures, favo- rables Aux vœux d'un Amant, Coulez lentement, Soyez du- rables.

Heures, favo- rables Aux vœux d'un Amant, Coulez lentement, Soyez du- rables.





SEUL.

Heures de peine & de tourment, Pas-sez prompte-ment.

PETIT CHOEUR.

Heures de peine & de tourment, Pas-sez prompte-ment.



LES QUATRE ELEMENTS,  
PREMIER AIR POUR LES ZEPHIRS.

FLUTES.

Doux.

VIOLONS.

This block contains the first system of the musical score. It features three staves. The top staff is for Flutes, marked with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The middle staff is for Violons (Violins), also with a treble clef, one sharp, and common time, and is marked 'Doux.' (Soft). The bottom staff is for Violons (Violas), with an alto clef, one sharp, and common time. The Flute part consists of six measures of eighth-note patterns, mostly beamed in pairs. The Violin part consists of six measures of eighth-note patterns, also beamed in pairs. The Viola part consists of six measures of quarter notes, mostly on a single pitch.

This block contains the second system of the musical score, continuing from the first. It features three staves. The top staff (Flutes) continues with eighth-note patterns. The middle staff (Violins) continues with eighth-note patterns. The bottom staff (Violas) continues with quarter notes and includes some fingerings (1, 4, 6) and a trill (4-3) in the second measure. The system concludes with a repeat sign at the end of the first measure of the next system.



DEUXIEME AIR, POUR LES MESMES.



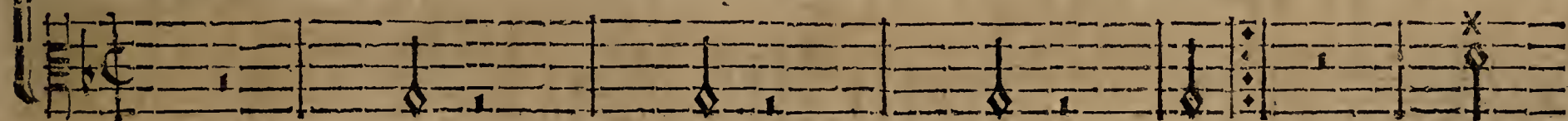
FLUTES.

This staff contains the musical notation for the Flutes. It features a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs over the notes, and some notes are marked with a small 'x' above them. The staff ends with a double bar line.

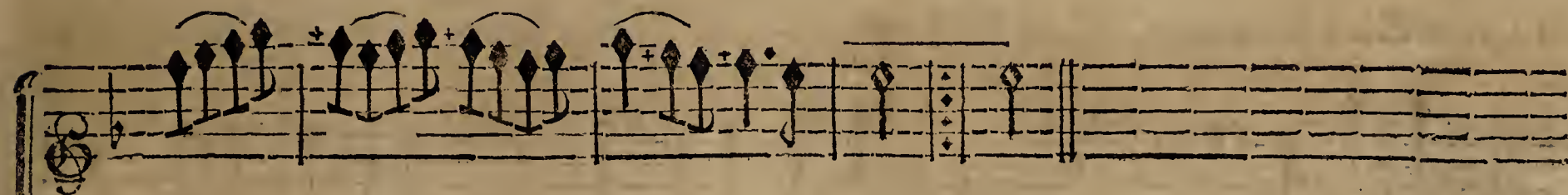


VIOLONS.

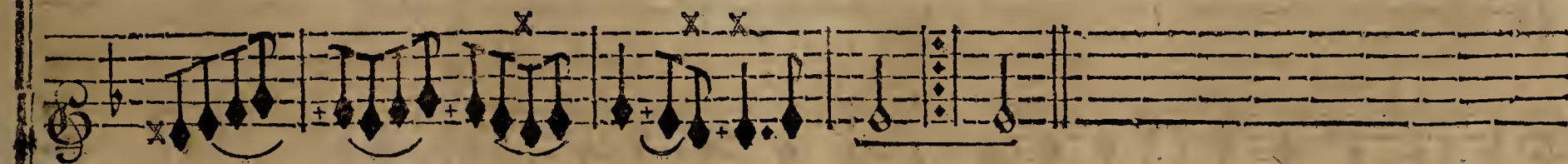
This staff contains the musical notation for the Violons. It features a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs over the notes, and some notes are marked with a small 'x' above them. The staff ends with a double bar line.



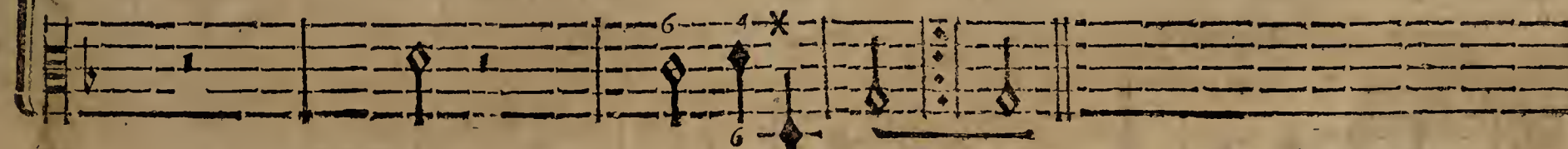
This staff contains the musical notation for the Basses. It features a bass clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs over the notes, and some notes are marked with a small 'x' above them. The staff ends with a double bar line.



This staff contains the musical notation for the Flutes. It features a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs over the notes, and some notes are marked with a small 'x' above them. The staff ends with a double bar line.



This staff contains the musical notation for the Violons. It features a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs over the notes, and some notes are marked with a small 'x' above them. The staff ends with a double bar line.



This staff contains the musical notation for the Basses. It features a bass clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs over the notes, and some notes are marked with a small 'x' above them. The staff ends with a double bar line.



## LES QUATRE ELEMENTS,

*JUNON alternativement avec le Chœur.*

FLUTES.

First system of musical notation for Flutes, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'x' and '6'.

VO- le, vole à nos voix Dieu du Prin-temps: Ton a-

Second system of musical notation for Voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'x' and '6'.

BASSE-CONTINUE.

Third system of musical notation for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'x' and '6'.

mour constât pour Flore, La rendra plus belle en- core, Re-

Fourth system of musical notation for Voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'x' and '6'.

Fifth system of musical notation for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'x' and '6'.



gne Dieu du Printemps, Re- - - - gne Dieu du Printemps, Rend

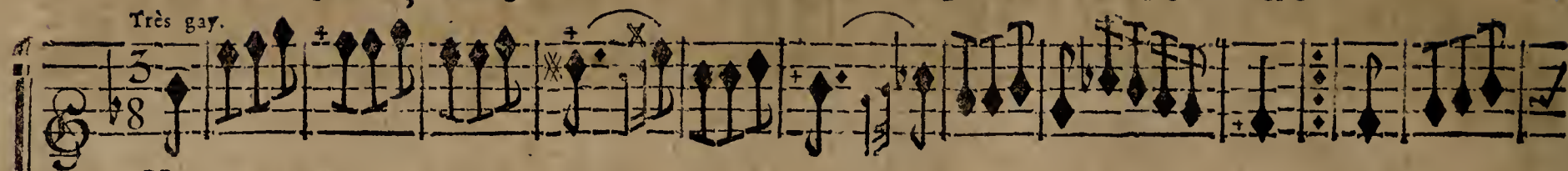
les Mortels toujours contents. tents.

*On reprend les deux Airs des Zephirs , page 108.*



## AIR, POUR LES HEURES ET LES ZEPHIRS.

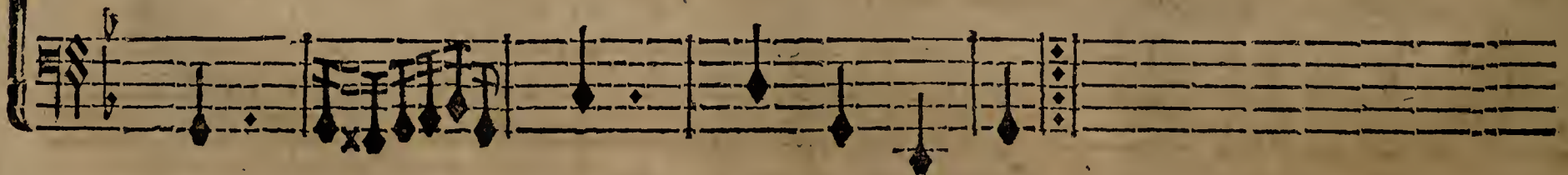
Très gay.



VIOLONS.

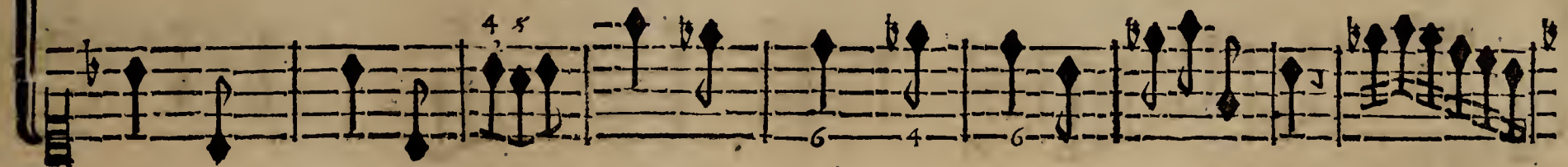
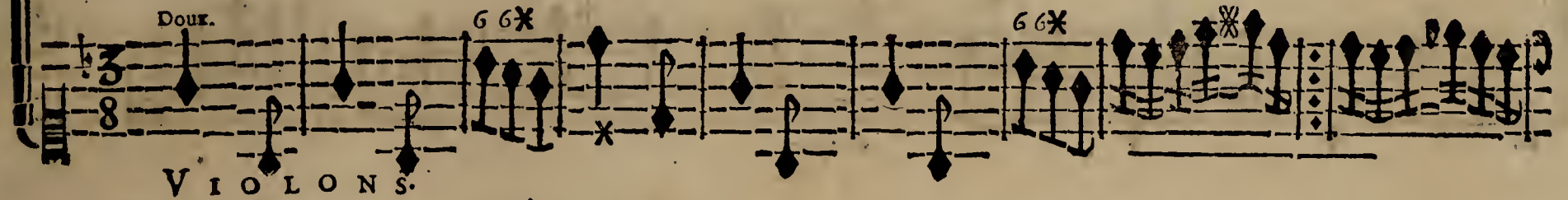
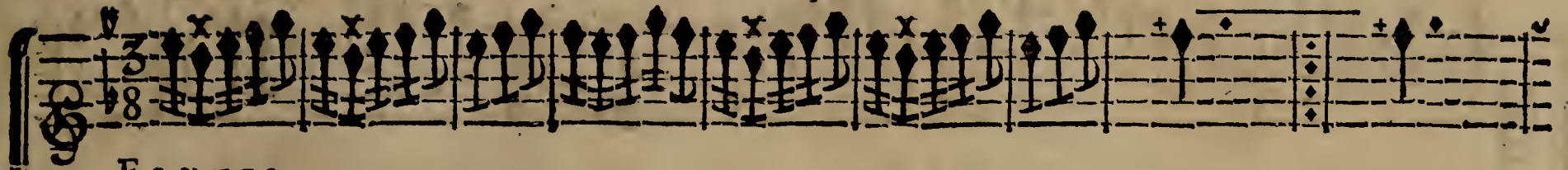


BASSE-CONTINUE.





PASSEPIED du premier Acte.





Handwritten musical score for Ballet du Roy, Acte I, Scene III. The score consists of three systems of staves. Each system has a vocal line (treble clef) and a lute line (bass clef). The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 4, 6, and 7. Ornaments are marked with an asterisk (\*). The first system has 8 measures. The second system has 8 measures. The third system has 2 measures followed by empty staves. The key signature has one flat (B-flat).

*On reprend le premier AIR.*



JUNON.  
Mesuré.



Allez Ze-phirs, calmez le Ciel, la Ter-re & l'Onde, Al-lez,



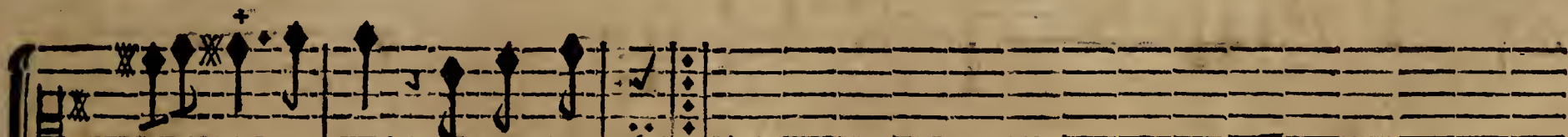
FIN.



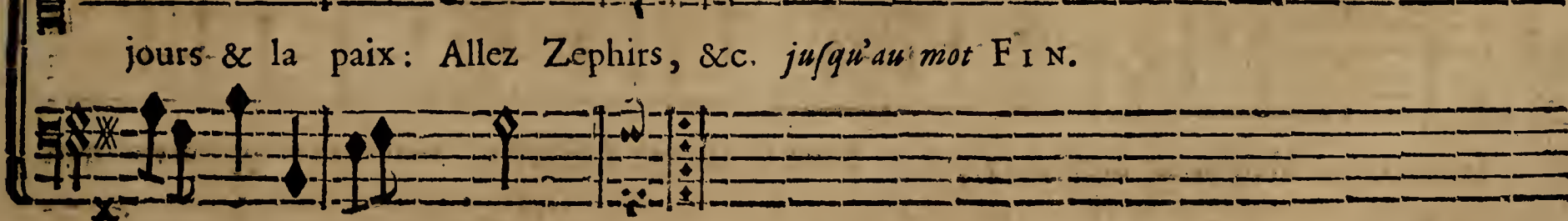
& de Junon répandez les bienfaits. Qu'Iris annonce au monde Les beaux



FIN.



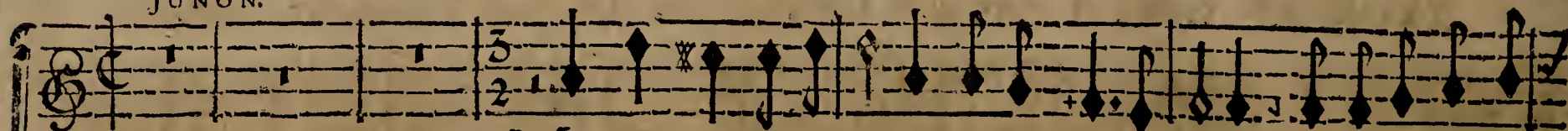
jours & la paix: Allez Zephirs, &c. *jusqu'au mot* FIN.



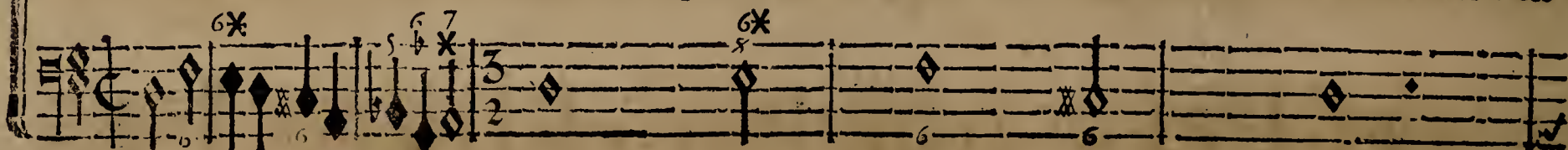
## S C E N E I V.

JUNON, IXION.

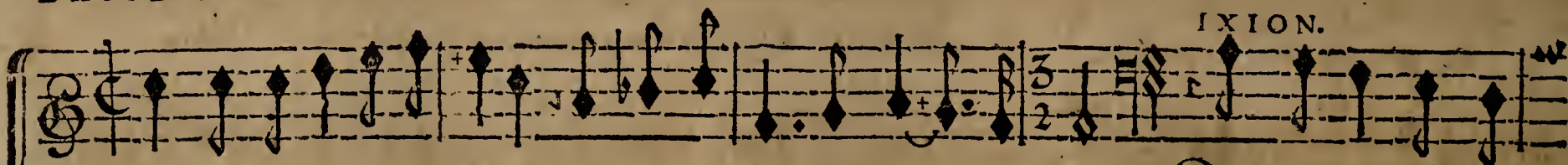
JUNON.



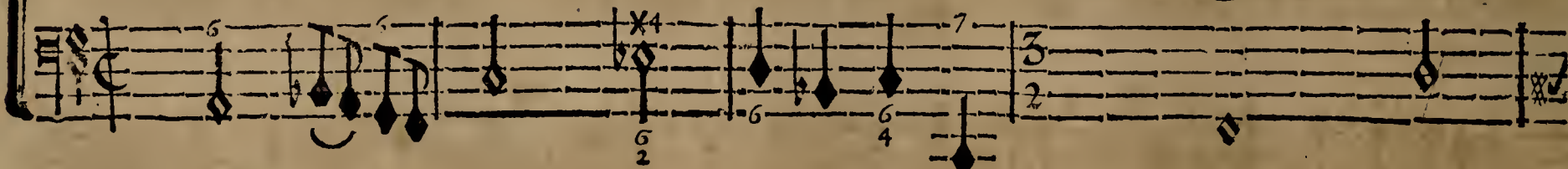
ME trompay-je, Ixion? vôtre faveur nouvelle M'assûre-t-elle en



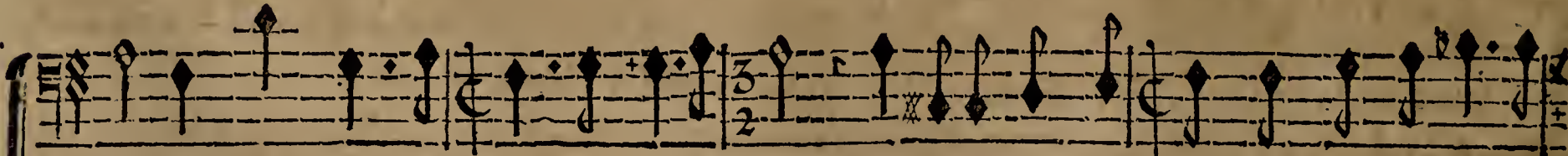
BASSE-CONTINUE.



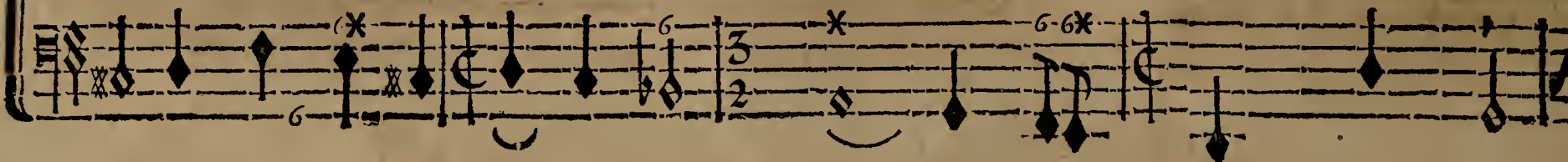
vous un ministre fidelle, A qui je puisse ouvrir mon cœur? Quelle gloire plus



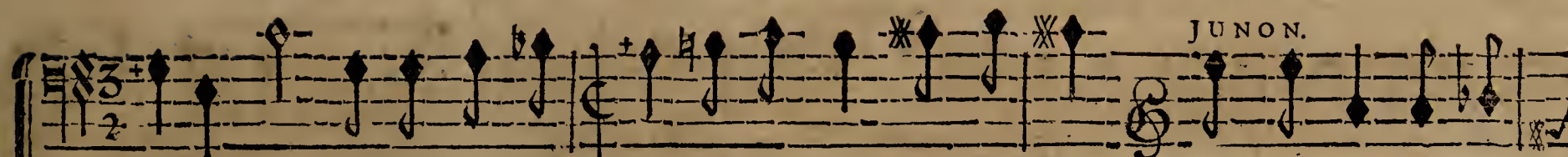
IXION.



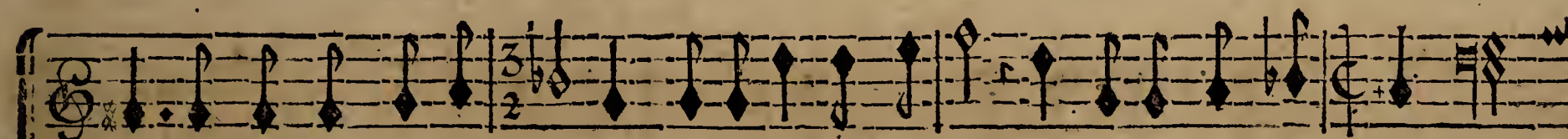
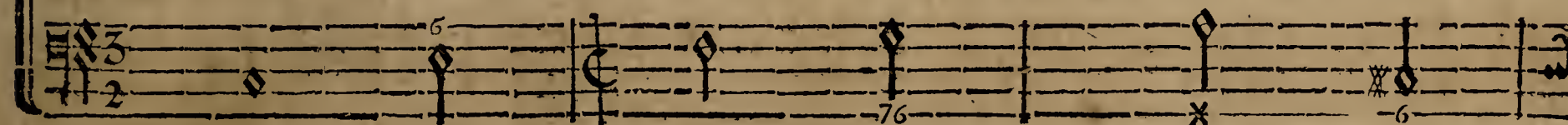
belle, Quel bien pour moy plus preci- eux? C'est lire dans mon cœur que d'approuver mon



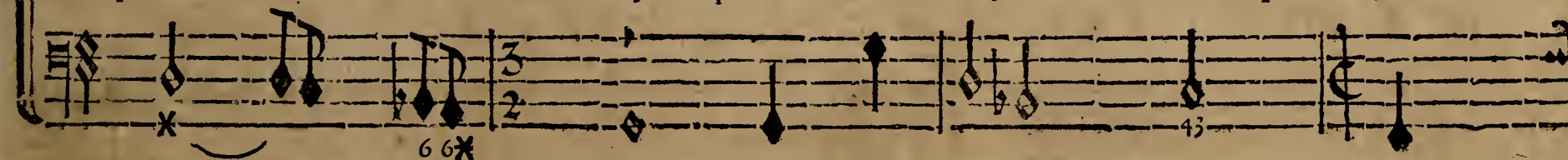




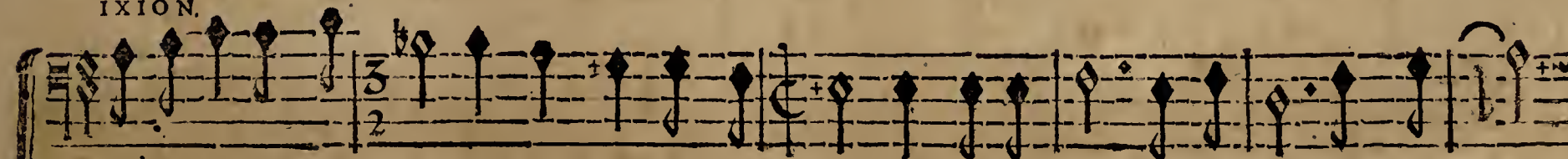
zele , Ah ! de ce seul mo- ment je me crois dans les Cieux. V Ous sçavez qu'en dé-



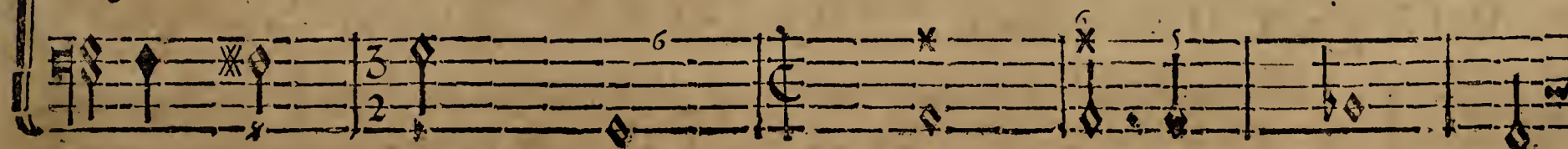
pit de mon amour ex- trême, Jupiter me trahit, m'offence chaque jour.




IXION.

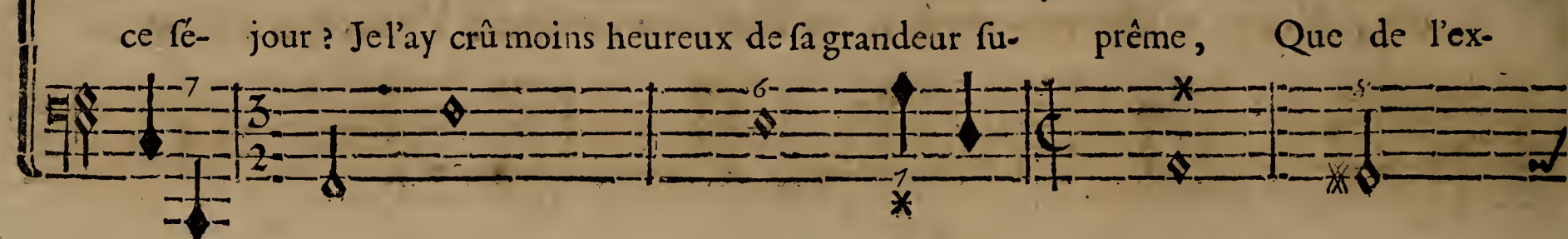



Jupiter est per- fide, & toujours Junon l'aime? Et ce Dieu si cheri peut quitter

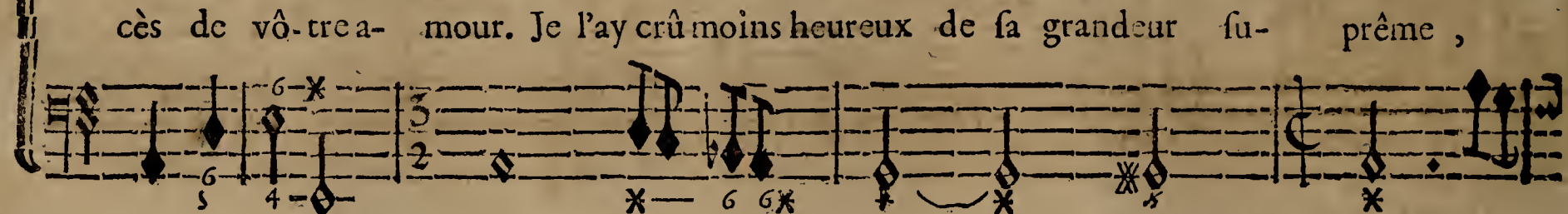




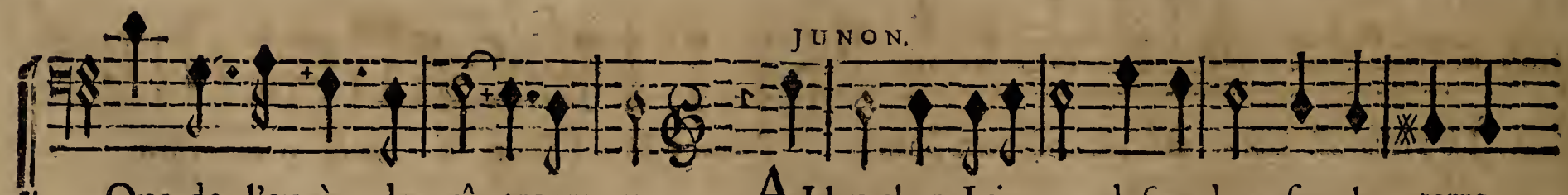
ce se- jour ? Je l'ay crû moins heureux de sa grandeur su- prême, Que de l'ex-

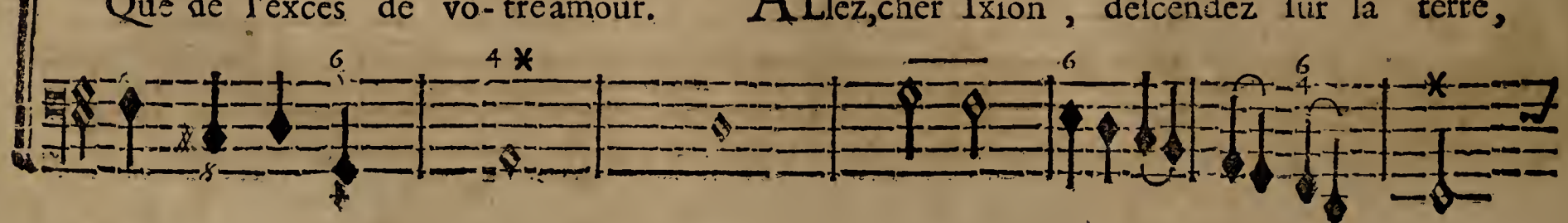
cès de vô-trea- mour. Je l'ay crû moins heureux de sa grandeur su- prême,



JUNON.



Que de l'excès de vô-treamour. ALlez, cher Ixion, descendez sur la terre,





Mes Aquilons n'obéiront qu'à vous; Sçachez quelle beauté plaît au

Dieu du tonnerre, Et livrez la victime à mes transports jaloux.

IXION.

Avec bien moins de courroux, La vengeance se signale. Avec. signale, Ne.

punif- sez que l'Epoux, Sans songer à la Ri- vale , Ne punif- sez que l'Epoux. Sans son-

JUNON.

IXION.

ger à la Riva- le. EH! qui peut remplacer Jupiter dans mon cœur? UN A-

JUNON.

mant moins superbe & plus remply d'ardeur. Que dites- vous ? d'une ardeur indis-



IXION.

cette, Quelque Dieu près de moy vous fait-il l'inter- prête? **UN** Dieu!

qui donc d'entre eux emprunteroit ma voix, Pour le bonheur d'un Dieu voudrois-je vous dé-

plaie? Non, non, je vous arme- rois contre le teme- raire.



JUNON.

IXION.

J'Estime ce courroux autant que je le dois. Ah! n'en pouvez-vous pas pene-


trer le mystere? Des feux les plus ardents je me sens devo- rer; Jugez quelle est leur vio-

len- ce. Si malgré le danger de rompre le si- lence, Un Mortel à Ju- non





ose les declarer; Jugez quelle est leur violence; Jugez quelle est leur violence.




JUNON.



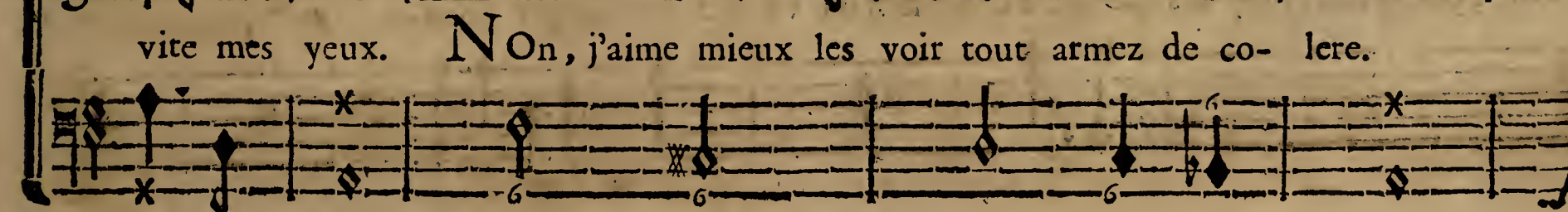
ce. Quel discours, quelle horreur, quels transports furieux! Pour jamais é-

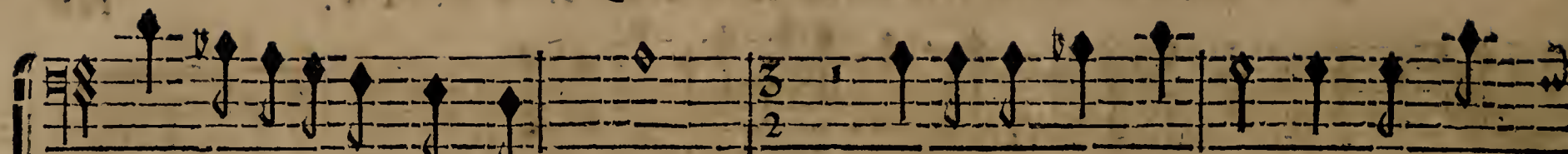


JUNON.

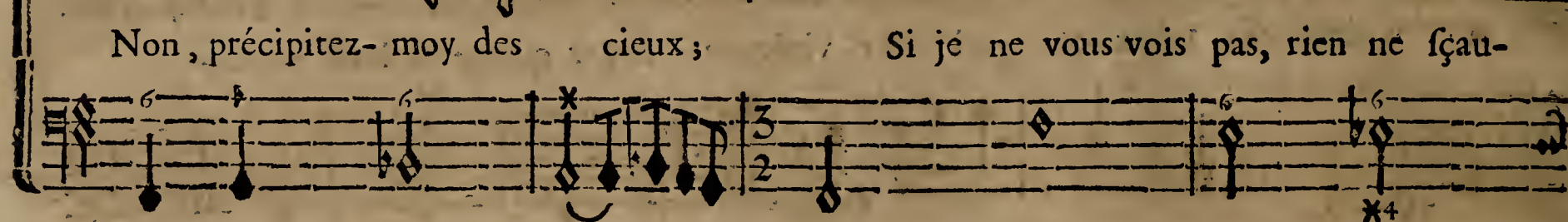


vite mes yeux. Non, j'aime mieux les voir tout armez de colere.






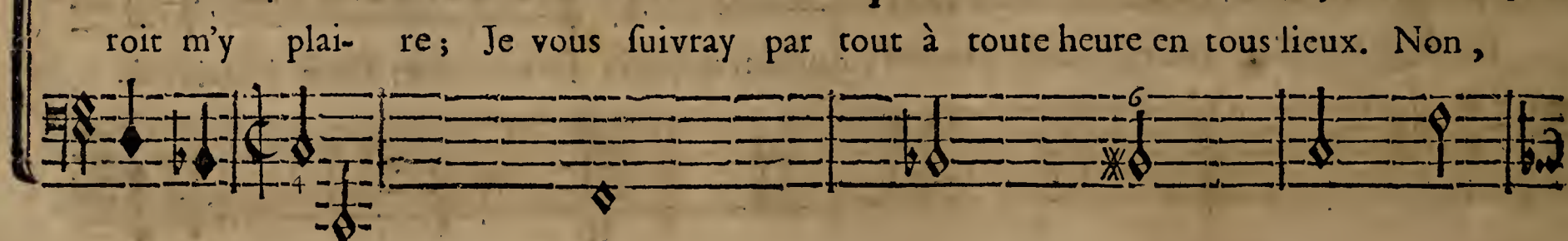
Non, précipitez-moy des cieux; Si je ne vous vois pas, rien ne sçau-



\*4



roit m'y plai- re; Je vous suivray par tout à toute heure en tous lieux. Non,



\*4



Non, précipitez-moy des cieux, Pardonnez ou vangez un amour tème- raire.



\*4



IXION.

JUNON.

Quoy! plus coupable encor tu braves ma fu- reur. V Os bontez m'ont tra-

hi quand je voulois me taire, Vous avez arra- ché le secret de mon

cœur: Percez ce triste cœur, prenez vôt- re vi- ctime, Frappez, je ne me



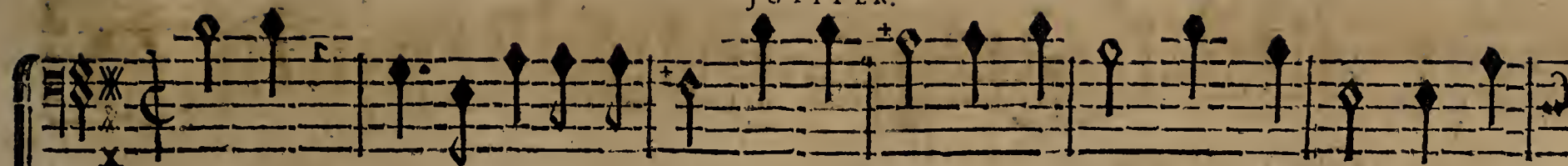
puis repentir de mon crime: A mes pleurs, à mes cris, à mes vives dou-

leurs, N'offrez-vous d'autre prix que toutes vos ri- gueurs! Mais, quel nu-

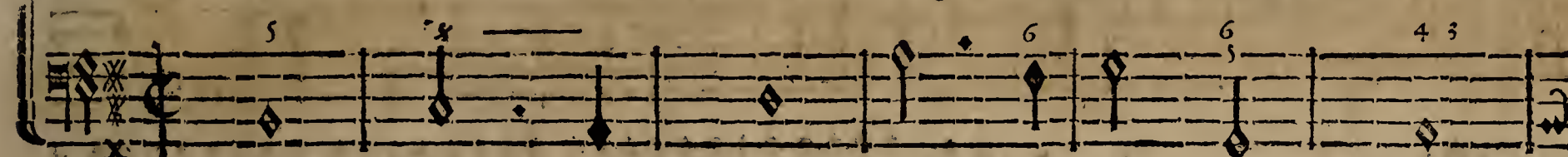
age nous fé- pare; Déesse, où fuyez- vous? où suis-je? je m'égare, Le nuage s'en-



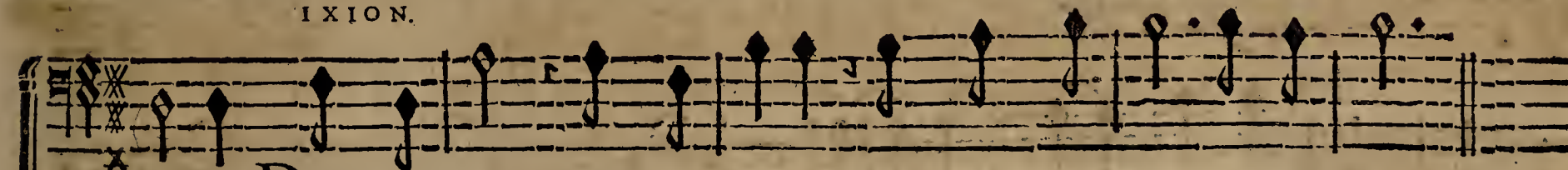
JUPITER.



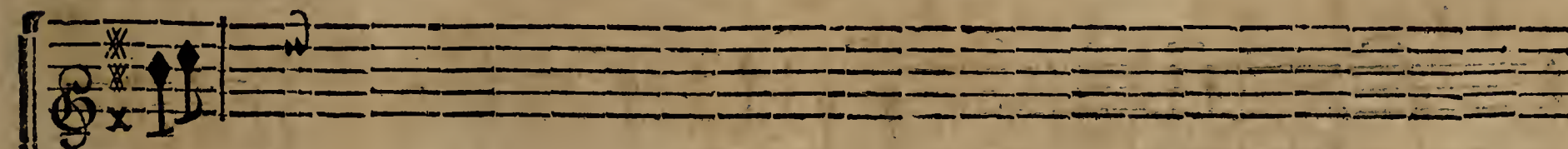
tr'ouvre... O spectacle fa- tal. Ser d'exemple aux ingrats, tombe au fonds du Tar-



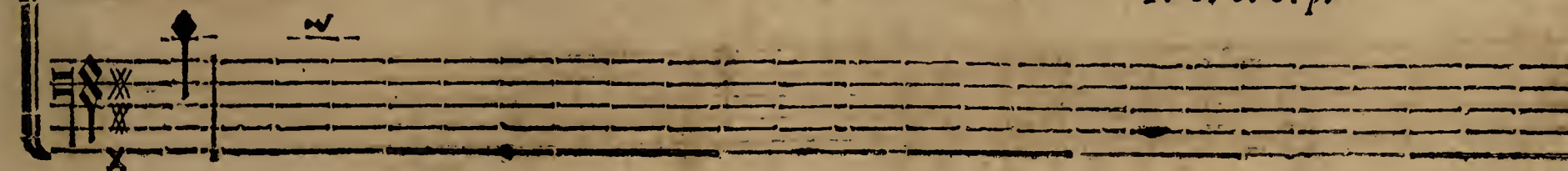
TAXION.



tare. Dieu cru- el, Dieu bar- bare, Je meurs du moins ton Ri- val.



T. v. s. v. p.





Vite.

Musical score for Violons, Vite. The score is written for two staves (Violons) and includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Vite." (Fast). The score consists of several measures of music, including a section marked "6" (likely a sixteenth note figure) and a section marked "6 6 4 3" (likely a sixteenth note figure). The score ends with a double bar line.

VIO LONS.

ENTR'ACTE.  
FIN DU PREMIER ACTE.





# DEUXIEME ACTE.

## *L' E A U.*

Le Théâtre représente le Palais de NEPTUNE.



### SCENE PREMIERE.

LEUCOSIE, DORIS.

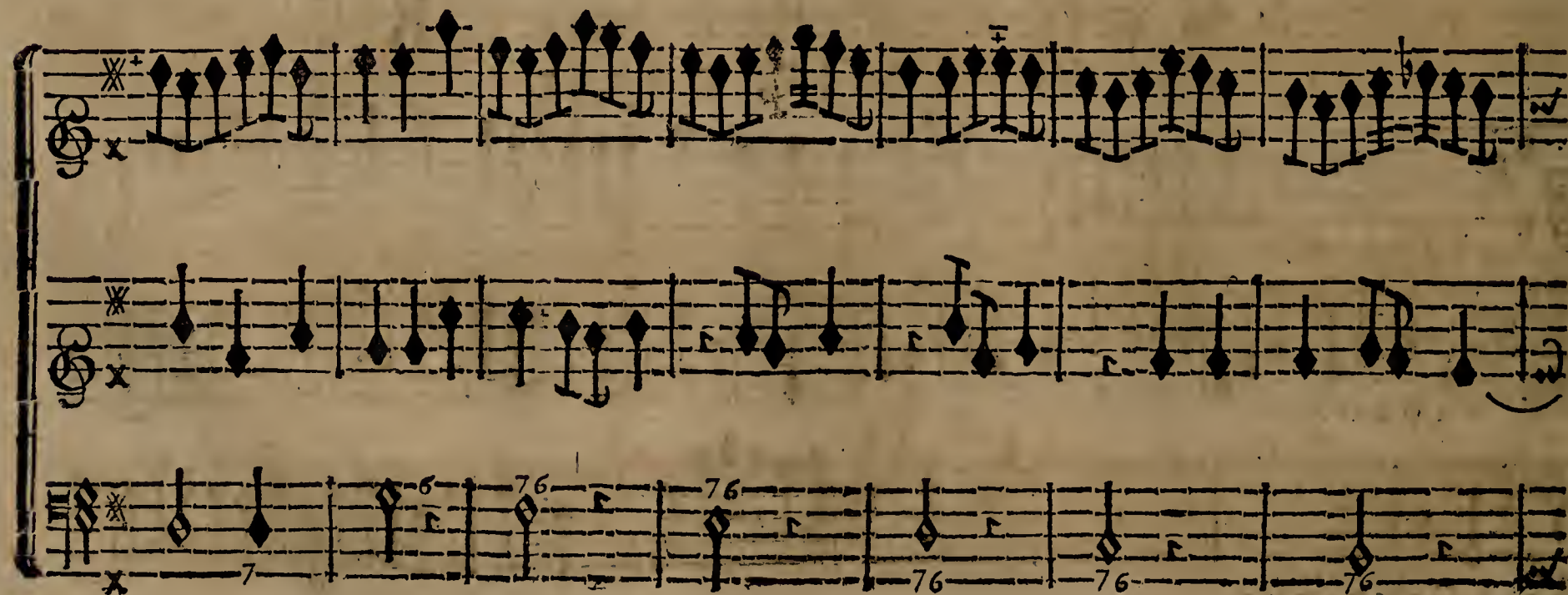
Musical score for Violons and Basse-Continue. The score consists of three staves. The top two staves are for Violons (Violins), and the bottom staff is for Basse-Continue. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a style typical of 18th-century French opera.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.







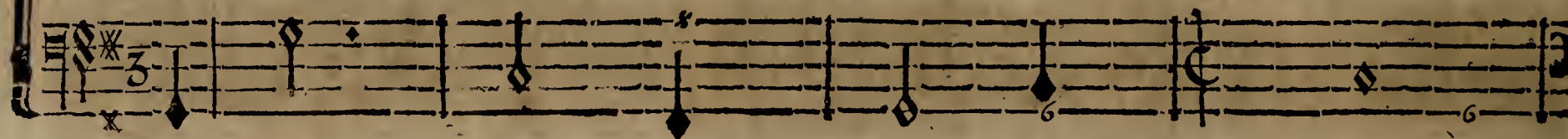
Handwritten musical score for Ballet du Roy, Acte II, Scène I, page 129. The score consists of four systems of staves. Each system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first system has a common time signature (C) and a key signature of one sharp (F#). The second system has a common time signature (C) and a key signature of one sharp (F#). The third system has a common time signature (C) and a key signature of one sharp (F#). The fourth system has a common time signature (C) and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining.



DORIS.



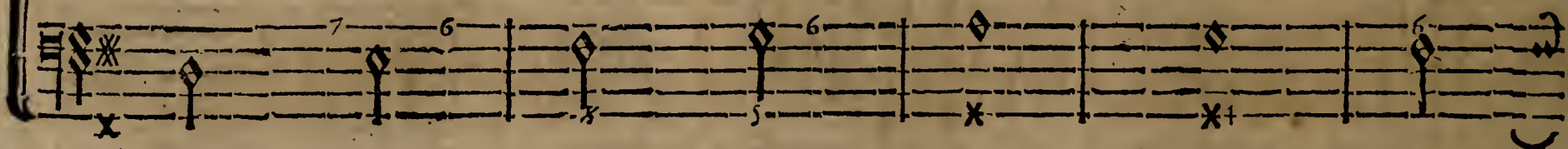
ENfin, belle Sirene, avez-vous fait un choix? Et Neptune & Thétis, d'ôt nous suivô's les



BASSE-CONTINUE.



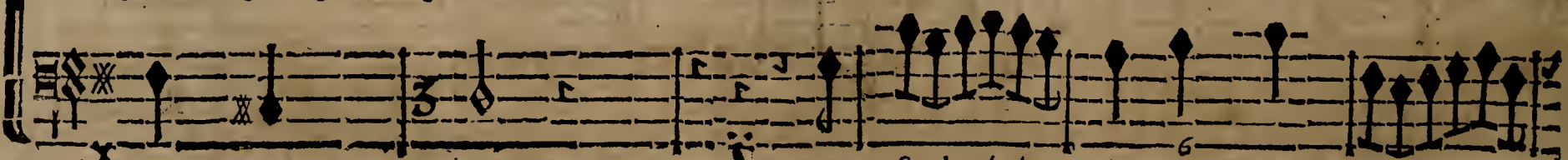
loix, Attendent que l'Himen vous fixe en cet em- pire : E- ole à ce bonheur de-



LEUCOSIE. AIR.

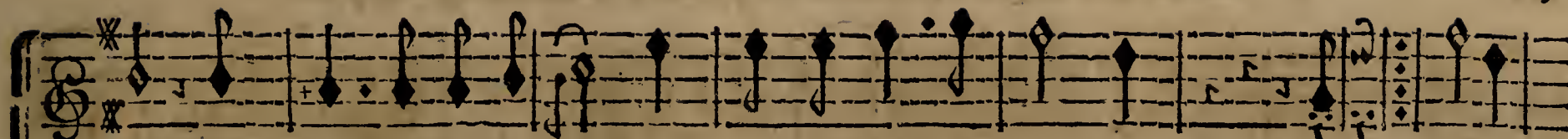


puis longtemps as- pire. E- Ole, fou- le- - - - ve les

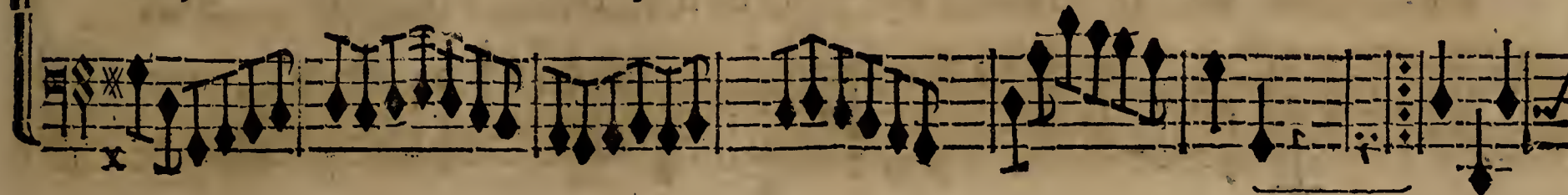


Croches égales.

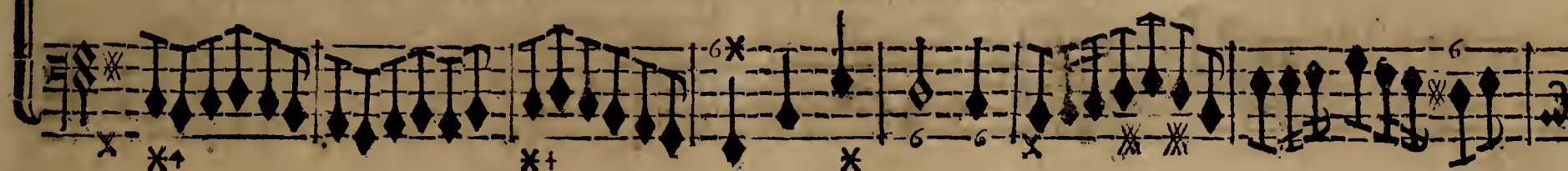




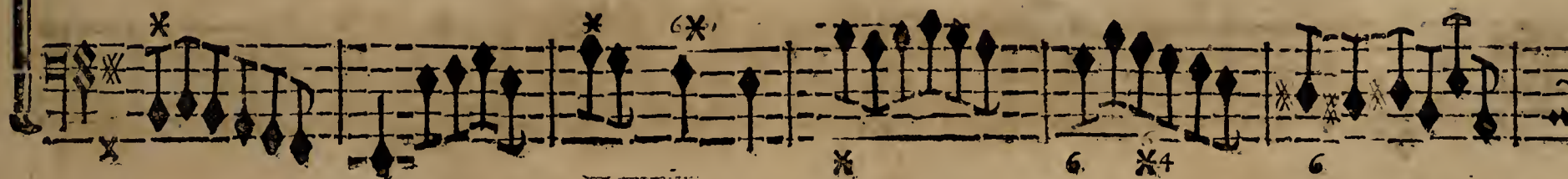
flots, Les vents sont ani- mez par son courroux ter- rible. E.. rible.



De l'Or- de il trouble le re- pos - - -



Je veux un Epoux plus pai- fible, je veux un E- poux plus pai-





fi- ble: De l'On- de il trouble le re- pös,

Je veux un Epoux plus pai- sible, Je veux un Epoux plus pai-

DORIS.

fi- ble. FAvery du Dieu des Eaux; Protée aspire à vous plai- re.



LEUCOSI.

DORIS. AIR.



Non, c'est envain qu'il espere De l'emporter sur ses rivaux. Craignez-vous l'A-



mour & sa flâme, Ce plaisir que vos chants ont vanté tant de fois : fois :



Il anime vôtre voix; Ne peut-t-il regner dans vô-tre ame? Ne peut-t-il re-



gner dans votre a-me? Il anime votre voix; Ne peut-t-il regner dans vô-

This system contains two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests. There are some markings like '6' and '4x' below the lower staff.

tre ame? Ne peut-t-il regner dans votre a-me? JE ne fuis point l'A-

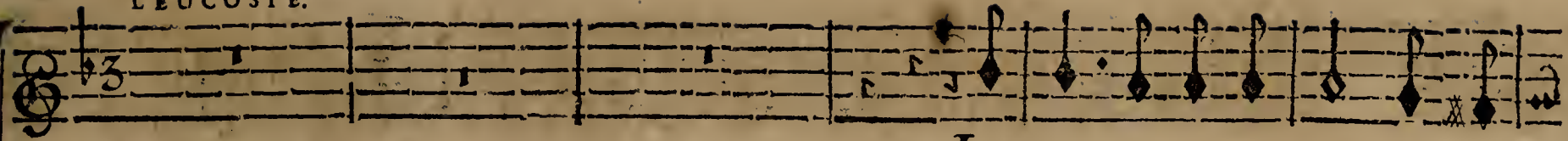
This system continues the musical piece. The upper staff (treble clef, one sharp, common time) contains the vocal melody. The lower staff (bass clef, one sharp, common time) provides the accompaniment. The lyrics are split across the two staves. There are some markings like '6' and '56' below the lower staff.

mour autant que tu le crois.

This system contains two staves of music. The upper staff (treble clef, one sharp, common time) continues the melody. The lower staff (bass clef, one sharp, common time) continues the accompaniment. The lyrics are split across the two staves. There are some markings like '3' below the lower staff.



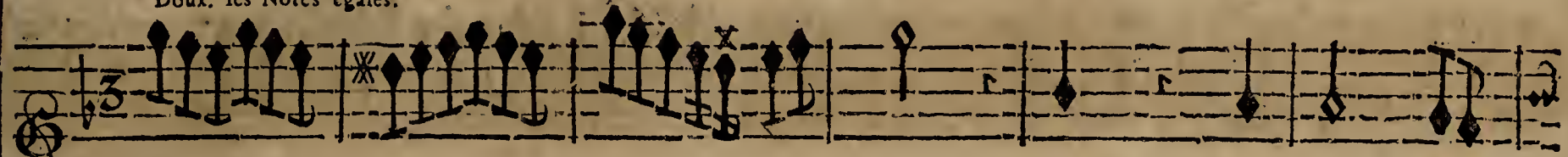
LEUCOSIE.



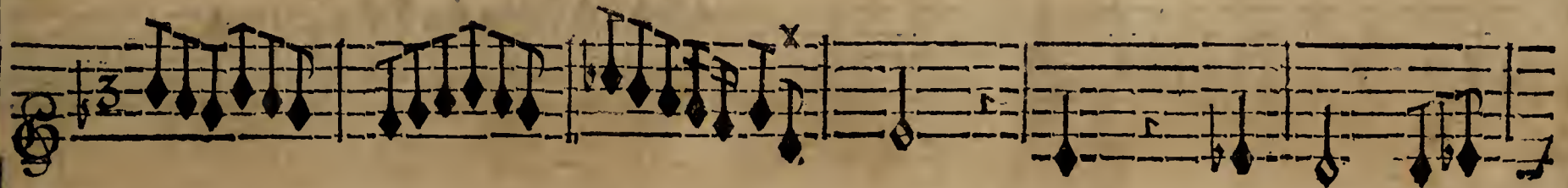
*La Mer, &c.*

Doux. les Notes égales.

LA Mer étoit tranquille au le-



P R E' L U D E.



BASSE-CONTINUE.





ver de l'Au-ro-re, Les feuls Zéphirs re- gnoient dans l'humi- de sc-

The musical score consists of five staves. The first staff is a vocal line with lyrics. The second, third, and fourth staves are instrumental accompaniment, likely for a keyboard instrument, featuring a variety of note values and rests. The fifth staff is a basso continuo line, indicated by the 'b' symbol at the beginning, and includes figured bass notation (6, 7, 6, 6, 7, 6) below the notes. The music is written in a historical style, with a key signature of one flat and a common time signature.



jour, La fen- sible Alci- o- ne & l'Epoux qu'elle a-

The musical score consists of four staves. The first staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "jour, La fen- sible Alci- o- ne & l'Epoux qu'elle a-". The second staff is an instrumental line, likely for a flute or violin, featuring a series of sixteenth-note runs. The third staff is another instrumental line, possibly for a second flute or violin, also featuring sixteenth-note runs. The fourth staff is a basso continuo line, featuring a series of sixteenth-note runs and a final measure with a 6/4 time signature.



The musical score is written on four staves. The first staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "dore, Respi- roient le calme & l'a- mour." The second and third staves are instrumental, likely for a flute or violin, featuring a series of sixteenth-note runs. The fourth staff is a bass line, also in G major, with a bass clef and a key signature of one sharp. It includes fingerings (4, 7, 6, 6, 7) and a repeat sign with a cross symbol (\*4). The score is printed on aged, slightly stained paper.

dore, Respi- roient le calme & l'a- mour.







porte sur les flots une vûë atten- tive, J'y vois un Apol-

The musical score consists of four staves. The first staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "porte sur les flots une vûë atten- tive, J'y vois un Apol-". The second, third, and fourth staves are piano accompaniment staves, also in treble clef with a key signature of one flat. The second and third staves contain dense, rapid sixteenth-note passages. The fourth staff contains similar rapid passages, with some measures marked with a double asterisk (\*\*). Below the fourth staff, there are two empty staves.

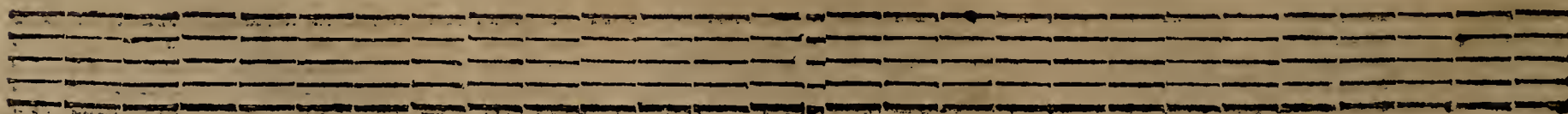
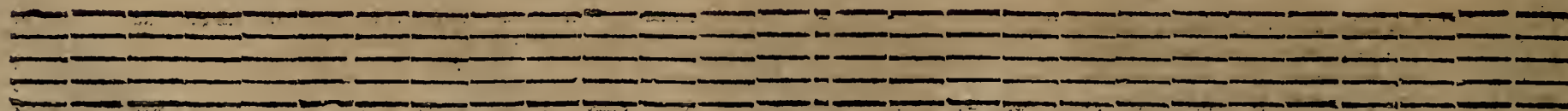


lon nou-veau. Il en avoit la voix, la



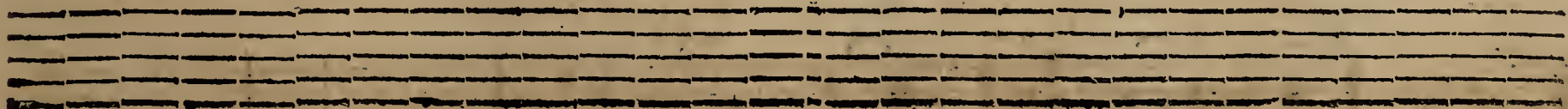
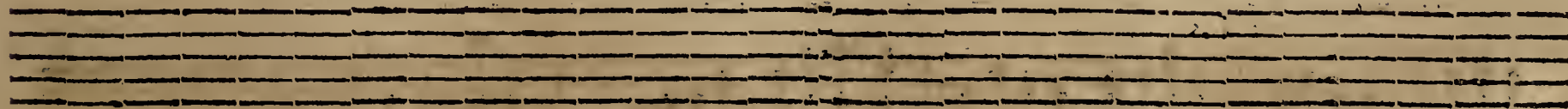
ly- re, tous les charmes ; Cet Objet si ra- re & si beau,

The musical score consists of four staves. The first staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "ly- re, tous les charmes ; Cet Objet si ra- re & si beau,". The second and third staves are instrumental parts, also in treble clef, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The fourth staff is a basso continuo line in bass clef, with figured bass notation including figures such as 6, 4, 3, 7, and 7.





Contre tout autre ob- jet      donne à mon cœur      des ar-      mes.





## PRELUDE.

Violons.

Vite. Egales.

Egales.

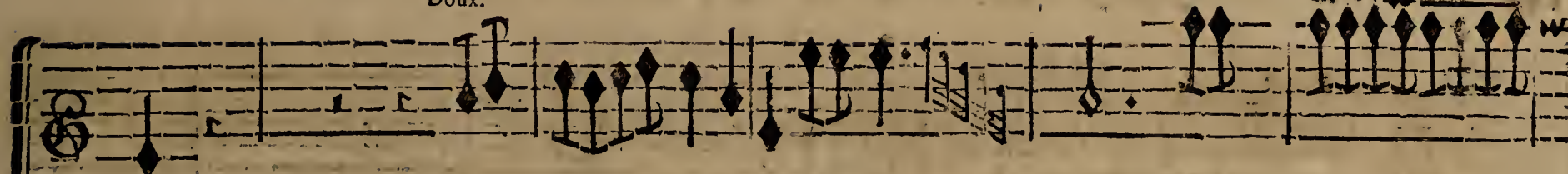
The musical score is for a prelude for Violons (Violins). It is written in 2/4 time and consists of four systems of staves. The first system is for Violins I (treble clef) and the second system is for Violins II (bass clef). The third system is for Violins I (treble clef) and the fourth system is for Violins II (bass clef). The music is marked 'Vite.' (Fast) and 'Egales.' (Equal). The score includes various musical notations such as notes, rests, and slurs.



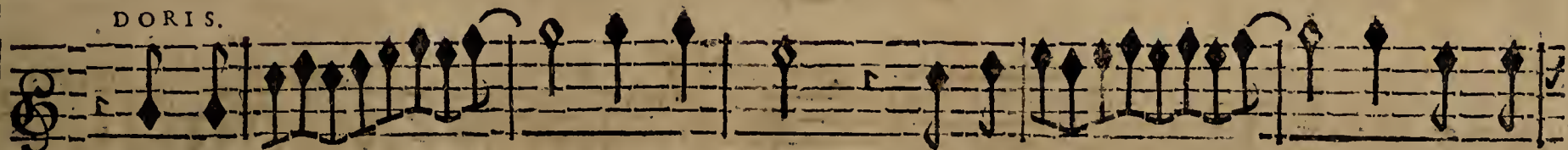
# BALLET DU ROY. ACTE II. SC. I.

145

Doux.



DORIS.



Quel ora- ge, quel bruit, — Quel ora- ge, que de

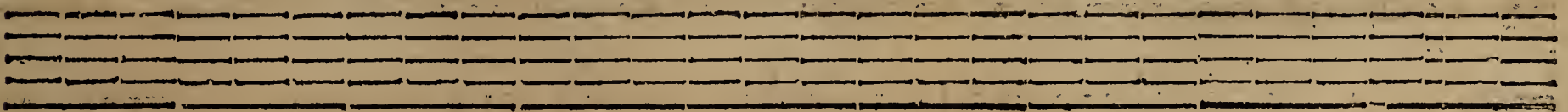
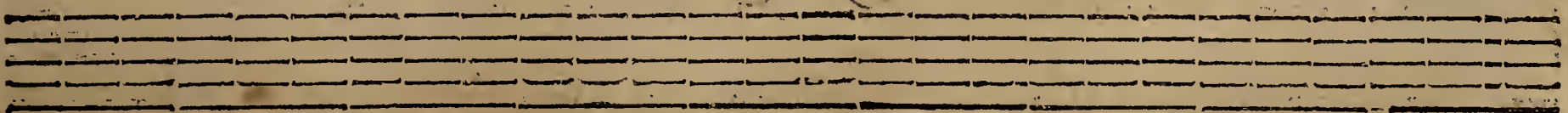
LEUCOSIE.



Quel ora- ge, quel bruit, que de



BASSE-CONTINUE.



T



feux ! que d'é- clairs ! Tous les vents fou- le-

feux ! que d'é- clairs ! Tous les vents fou- le-

28  
7

\*

The musical score consists of three staves. The first staff is a treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The second staff is also a treble clef with a key signature of one flat, containing similar rhythmic patterns. The third staff is a bass clef with a key signature of one flat, featuring a series of eighth and sixteenth notes, some beamed together, and rests. The lyrics 'feux ! que d'é- clairs ! Tous les vents fou- le-' are written below the first two staves. The number '28' and '7' are written below the third staff. A small asterisk '\*' is located at the end of the third staff.



vent les Mers !                      Quel ora-

vent les Mers !                      Quel o-

6                      4                      x3



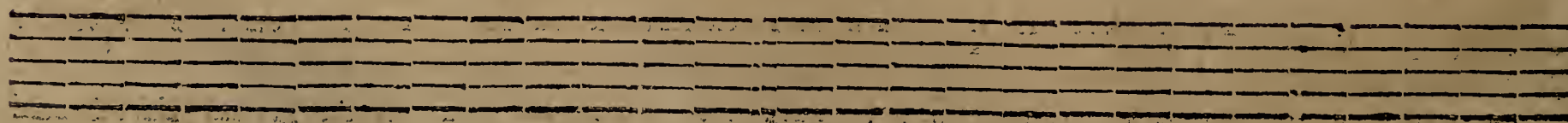
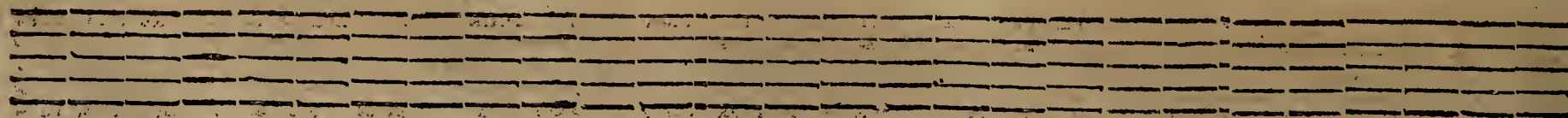
## LES QUATRE ELEMENTS,

*Doux.*

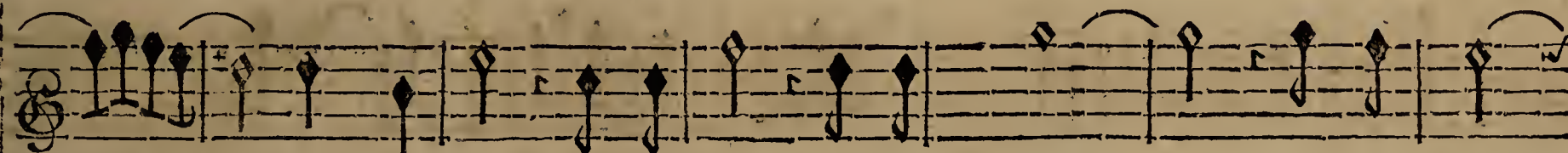
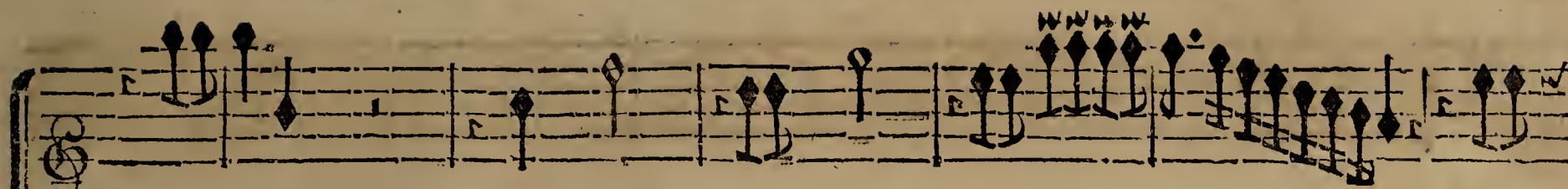
ra- - ge, quel bruit, quel ora- - ge, quel ora- -

ra- - ge, quel bruit, quel ora- - ge, quel ora- -

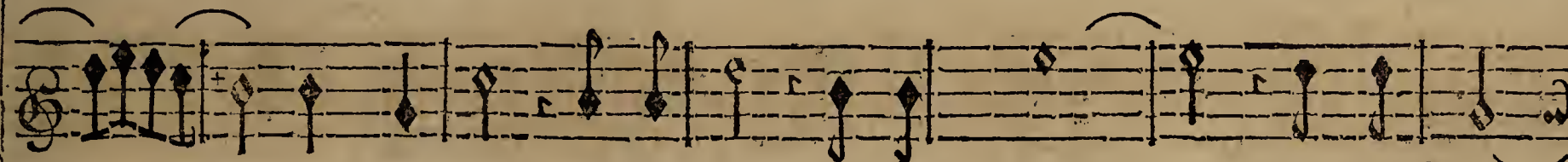
6 4\*



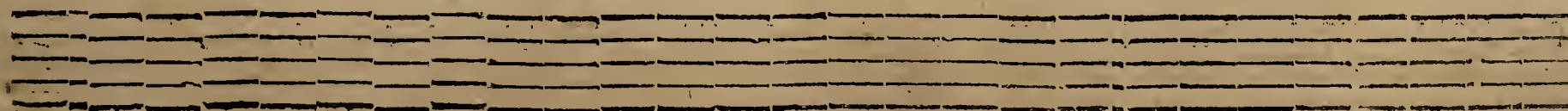
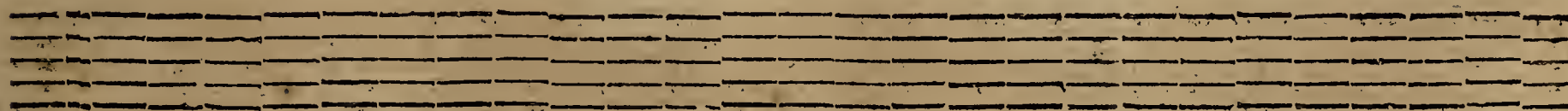
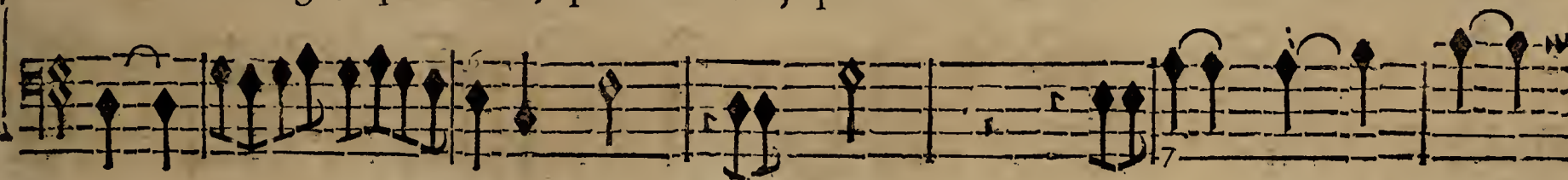




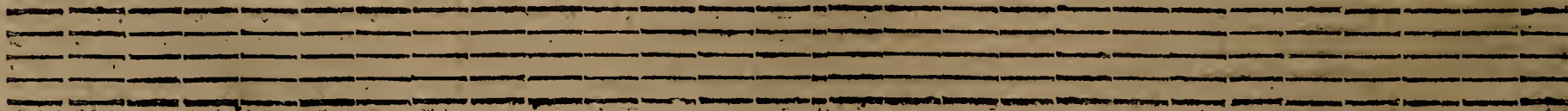
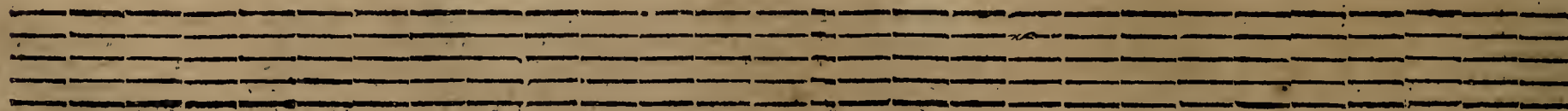
ge, quel bruit, que de feux, que d'éclairs ! Tous les vents



ge, quel bruit, que de feux, que d'éclairs ! Tous les vents



Handwritten musical score for three staves. The first staff is a treble clef with a single note. The second staff is a treble clef with a melody and lyrics "foule- vent les Mers!". The third staff is a bass clef with a melody and lyrics "foule- vent les Mers!". The score is on aged paper with some staining.





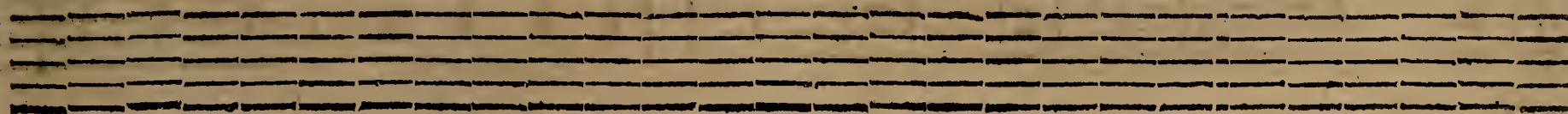
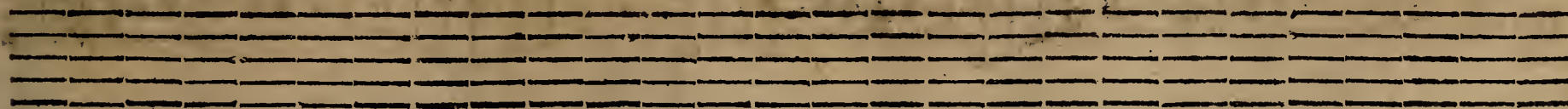
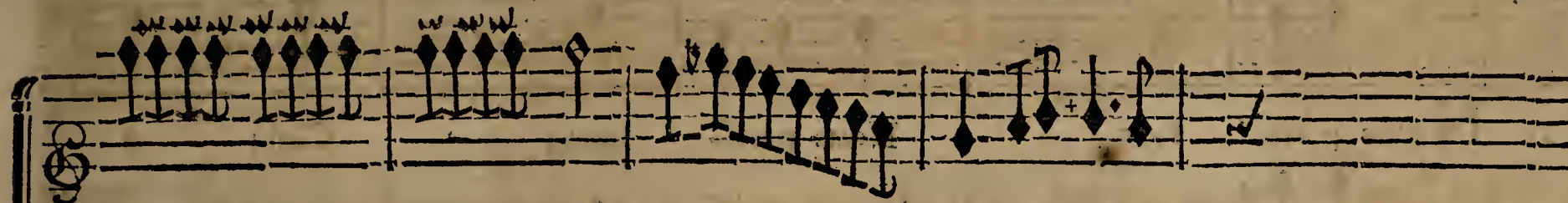
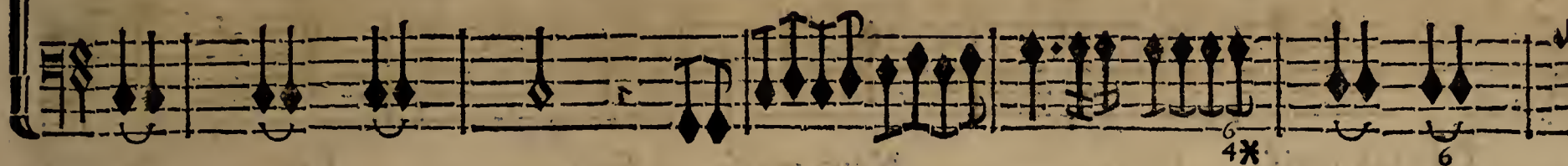
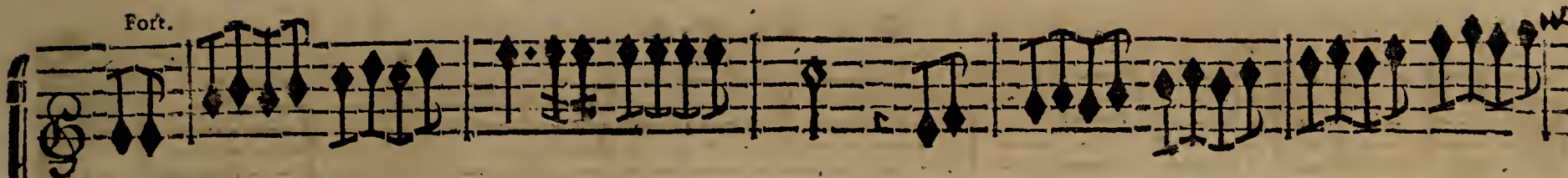
BALLET DU ROY. ACTE II. SC. I.

III

151

Fort.

VIOLONS.



The musical score is arranged in five systems, each consisting of four staves. The first four systems represent four different vocal parts, each with the lyrics "N Ous peris- fons , N Ous peris- fons , Ciel ! ô". The notation uses diamond-shaped notes on a five-line staff. The first system includes a treble clef on the leftmost staff. The fifth system is an instrumental accompaniment, featuring a treble clef on the leftmost staff and a bass clef on the rightmost staff. The instrumental part includes a series of diamond-shaped notes and rests, with some notes beamed together. The lyrics "N Ous peris- fons , N Ous peris- fons , Ciel ! ô" are repeated across the four staves of the fifth system.

N Ous peris- fons , N Ous peris- fons , Ciel ! ô

N Ous peris- fons , N Ous peris- fons , Ciel ! ô

N Ous peris- fons , N Ous peris- fons , Ciel ! ô

N Ous peris- fons , N Ous peris- fons , Ciel ! ô



Ciel equi-table, C'est la mort d'Ari-on que

Ciel equi-table, C'est la mort d'Ari-on que

Ciel equi-table, C'est la mort d'Ari-on que

Ciel equi-table, C'est la mort d'Ari-on que

Ciel equi-table, C'est la mort d'Ari-on que

6

\*<sup>6</sup>/<sub>4</sub>

\*<sup>6</sup>/<sub>4</sub>

\*<sup>2</sup>

\*<sup>2</sup>

The musical score is arranged in six staves. The first four staves are for vocal parts, each with a treble clef and a key signature of one flat (B-flat). The lyrics are printed below each staff. The fifth staff is for a keyboard part with a treble clef, and the sixth staff is for a keyboard part with a bass clef. The music is written in a style typical of 18th-century French opera.

vange ta fu- reur. Nous peris- fons ,

vange ta fu- reur. Nous peris- fons ,

vange ta fu- reur. Nous peris- fons ,

vange ta fu- reur. Nous peris- fons ,

6 7 7 5



Nous perissons, Ciel! Ciel! ô Ciel equi-

Nous perissons, Ciel! Ciel! ô Ciel equi-

Nous perissons, Ciel! Ciel! ô Ciel equi-

Nous perissons, Ciel! Ciel! ô Ciel equi-

Nous perissons, Ciel! Ciel! ô Ciel equi-



table , C'est la mort d'Ari- on que vange ta fu- reur.

table , C'est la mort d'Ari- on que vange ta fu- reur.

table , C'est la mort d'Ari- on que vange ta fu- reur.

table , C'est la mort d'Ari- on que vange ta fu- reur.

6 7



Nous perif- fons ,      Nous perif- fons ,

Nous perif- fons ,      Nous perif- fons ,

Nous perif- fons ,      Nous perif- fons ,

Nous perif- fons ,      Nous perif- fons ,

7\*



The musical score is arranged in six staves. The first four staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Ciel! ô Ciel equi- table, C'est la mort d'Ari-". The fifth staff is a piano accompaniment for the right hand, featuring a treble clef and a key signature of one flat. The sixth staff is a piano accompaniment for the left hand, featuring a bass clef and a key signature of one flat. The music is in a common time signature (C). The vocal parts are written in a simple, melodic style, while the piano accompaniment is more complex, featuring many beamed notes and rests.

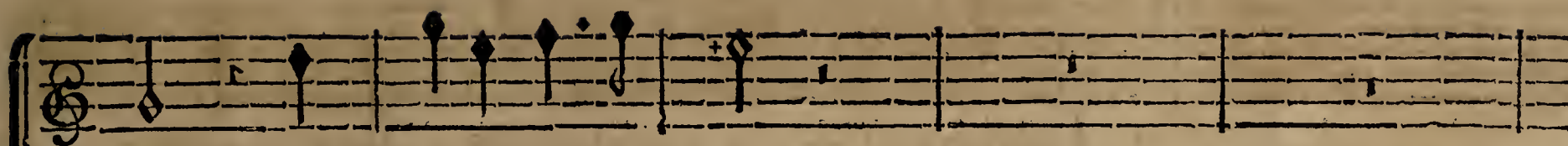
Ciel! ô Ciel equi- table, C'est la mort d'Ari-

Ciel! ô Ciel equi- table, C'est la mort d'Ari-

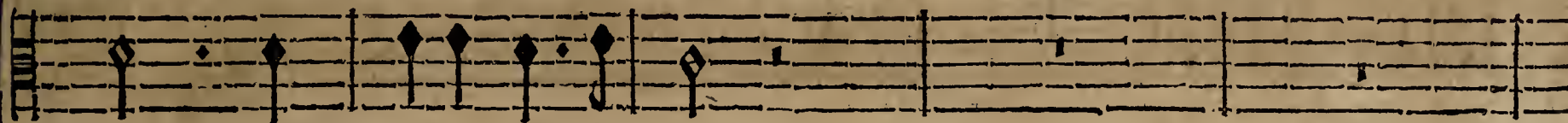
Ciel! ô Ciel equi- table, C'est la mort d'Ari-

Ciel! ô Ciel equi- table, C'est la mort d'Ari-

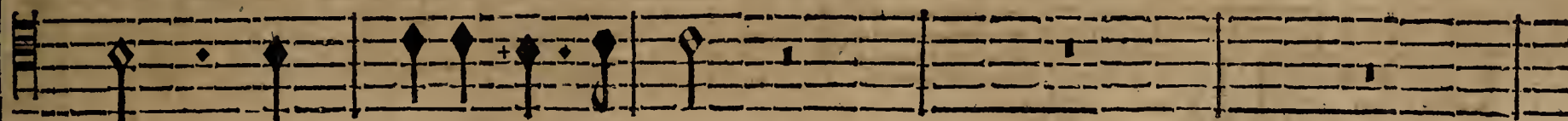




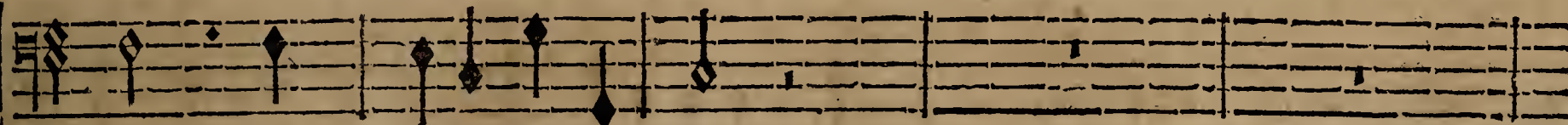
on , que vange ta fu- reur.



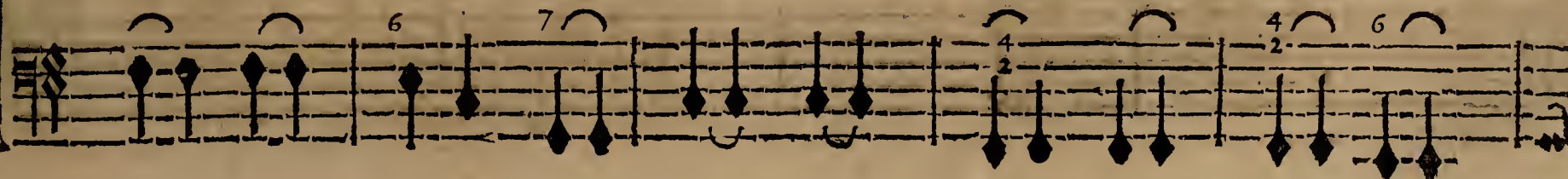
on , que vange ta fu- reur:



on , que vange ta fu- reur.



on , que vange ta fu- reur.



## LEUCOSIE.

Il s vont pe- rir, je crains leur destin déplo- rable.

Doux.

Doris, interessez Neptu- ne à leur ma-



l'heur.

Fort.

79

4 3

X

## SCENE II.

ARION, LEUCOSIE,

Musical score for Scene II of *Les Quatre Elements*, featuring Arion and Leucosie. The score is written for three parts: Flutes, Violons, and Basse-Continue.

**FLUTES.**  
Tendrement.

**VIOLONS.**  
Doux.

**BASSE-CONTINUE.**

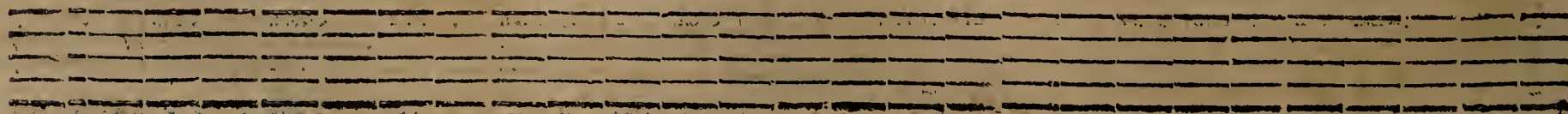
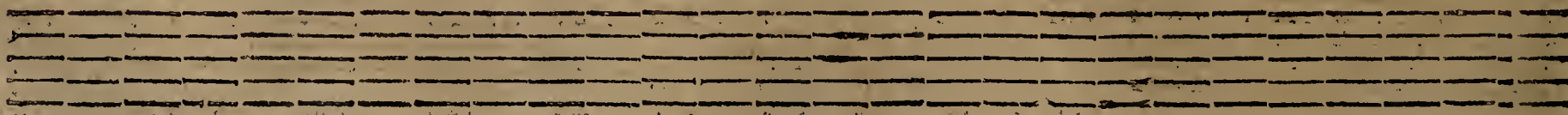
The score consists of three systems of music. The first system includes the Flutes and Violons parts. The second system includes the Violons and Basse-Continue parts. The third system includes the Flutes and Basse-Continue parts. The Flutes part is marked "Tendrement." and the Violons part is marked "Doux." The Basse-Continue part includes figured bass notation (e.g., 6, 76, 7, 6, 76, 5, 7) and asterisks indicating specific notes or ornaments.



ARION.

V Aste Mer, dont les flots ont servi ma ven- geance, Suspen- dez

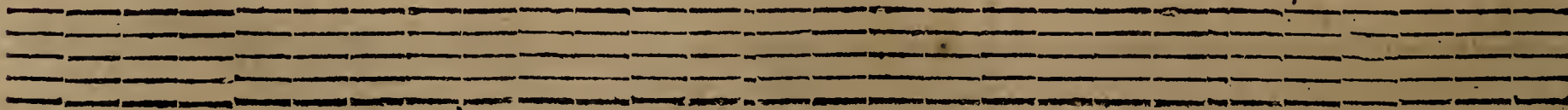
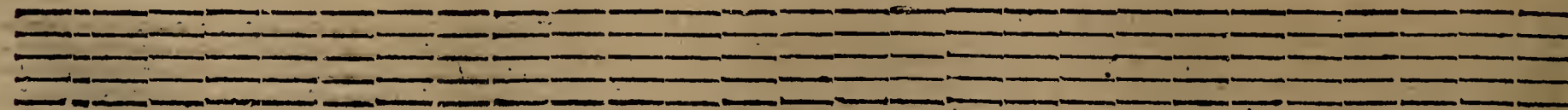
votre vio- lence. Vaste... lence.



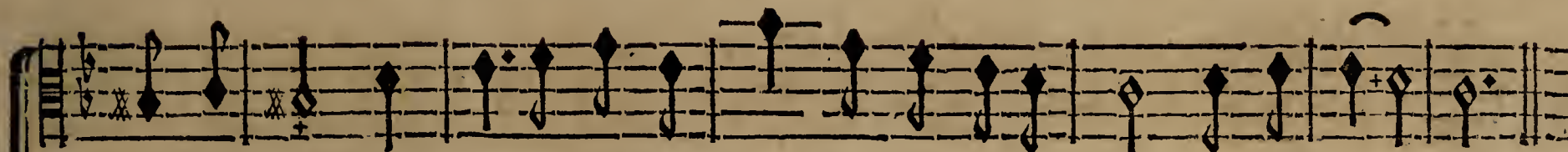


Doux char- mes de mon art, Accords harmonieux, Deve- nez plus tou-

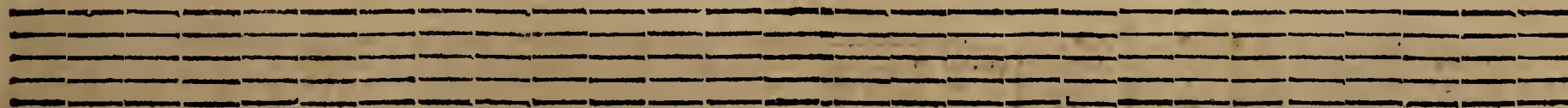
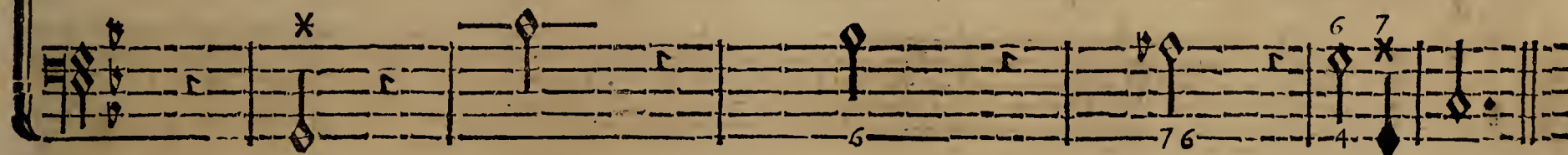
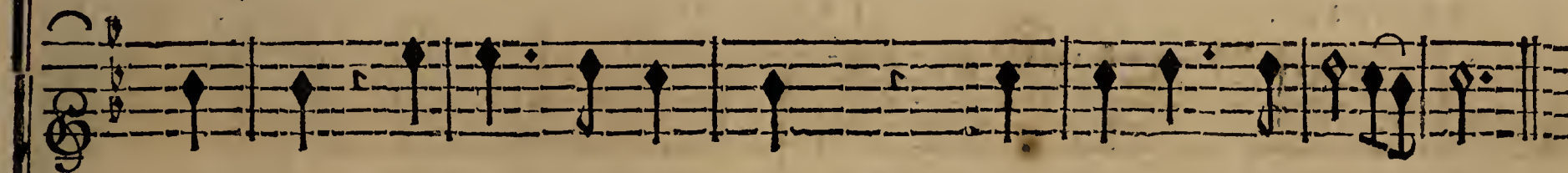
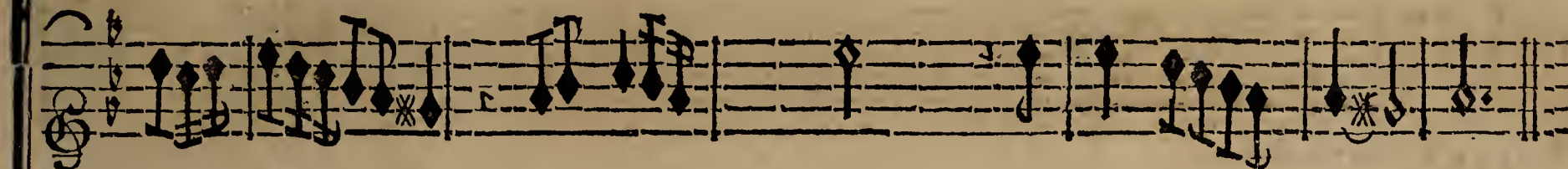
chants, pour rendre grace aux Dieux, Que pour implorer leur puissance. Devenez



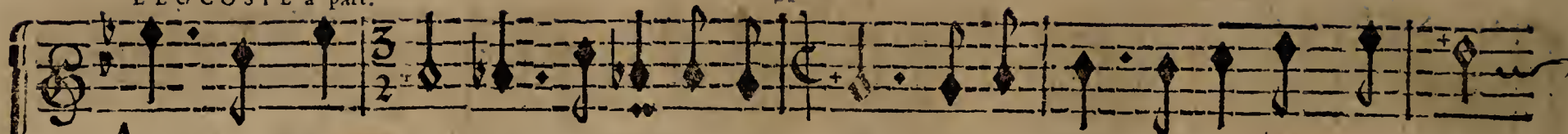




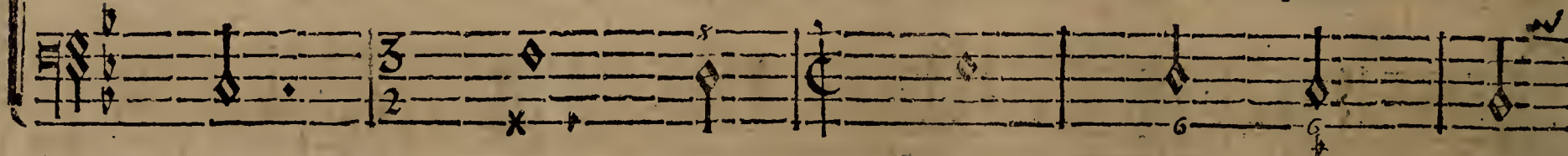
plus touchans, pour rendre grace aux Dieux Que pour implorer leur puissance.



LEUCOSIE à part.



AH! que mon cœur sent de troubles secrets! Apol- lon a-t'il plus d'attraits?

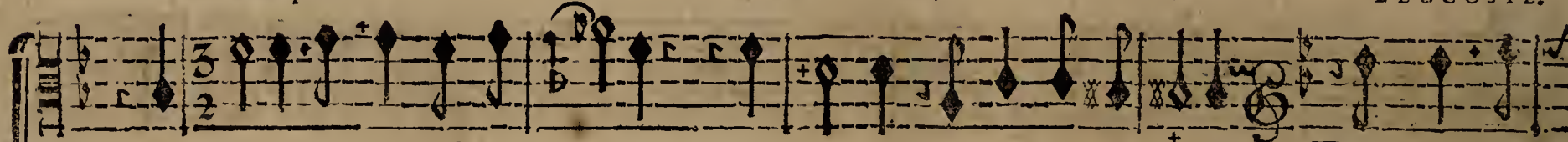


BASSE CONTINUE.

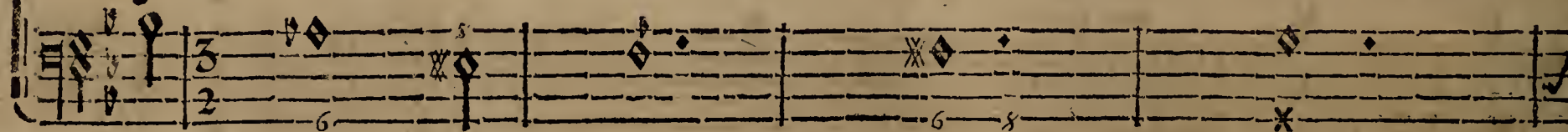
ARION à part.

à LEUCOSIE.

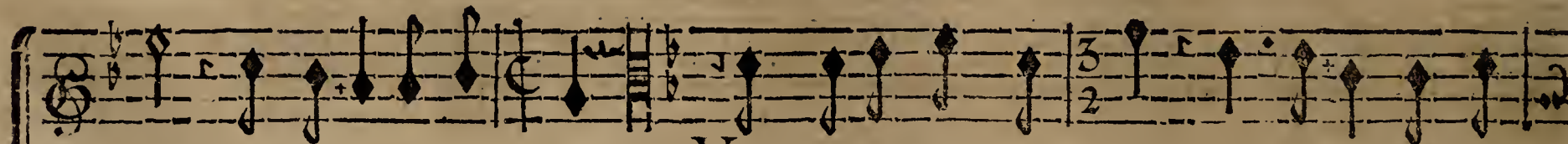
LEUCOSIE.



J'I- gnore quel air je respi- re, Où suis-je? daignez m'en instruire, DU Dieu des



ARION.



mers, c'est icy le fé- jour. Vous êtes donc The- tis? Ah! Décise en ce





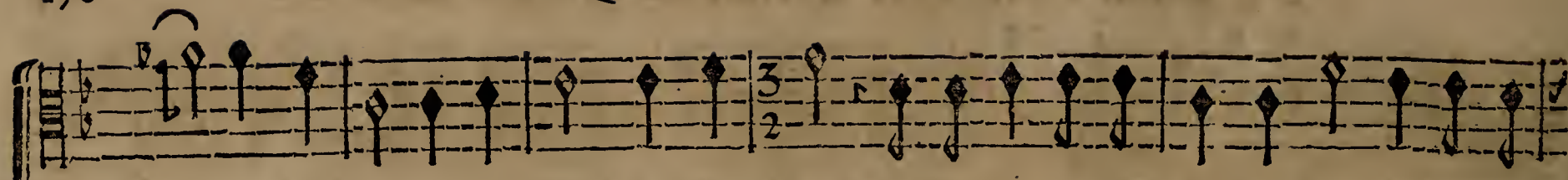
jour, Recevez mon hommage & ma reconnois- fan- ce.

## LEUCOSIE.

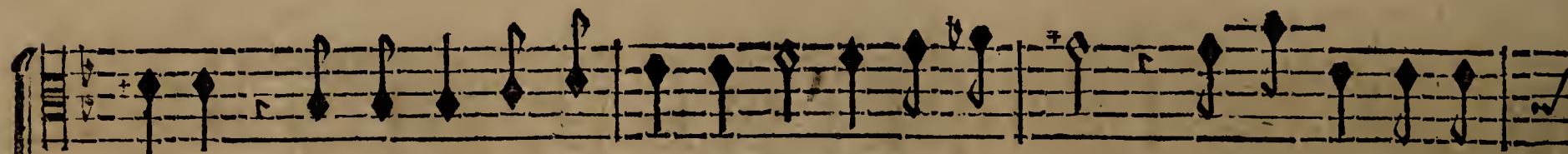
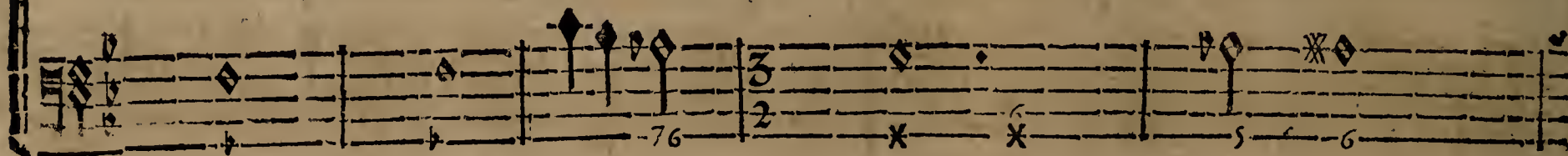
Non, non, Thétis me tient sous son obéis- fance ; Mais Vous, quel sort nou-

## ARION.

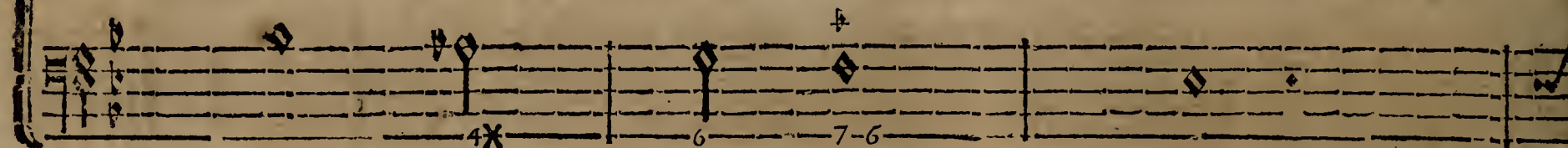
veau vous amene à sa Cour ? Dans les arts d'Appol- lon, élevé dès l'en-



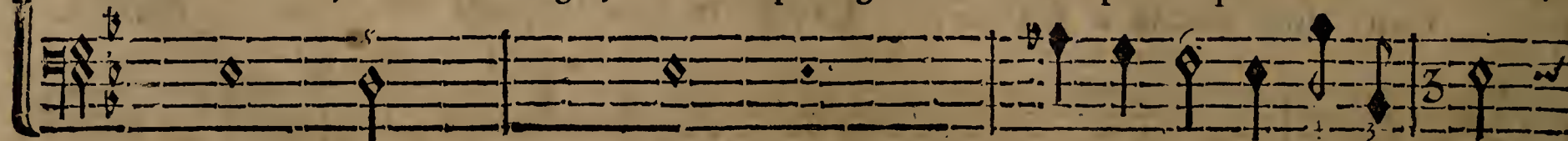
fance, Comblé des bienfaits d'un grand Roi, Je portois mes trefors aux lieux de ma naif-



fance; De perf- des Mortels s'armerent contre moy; Dans les flots écu-



mans où me jetta leur rage, Ce prodige nouveau parut pour mon se- cours;





Ainsi le Dieu des mers recom- pen- se l'hommage, Que ma voix & mon cœur

## LEUCOSIE.

luy rendoient tous les jours. Quoy! c'est vous, dont la voix en prodiges feconde,

Animoit la terre & les airs? Quoy! c'est vous qui chantiez ce jour si cher au

ARION à part.

monde Où la Mere d'a-mour fortit du fein des mers? Dieux ; que d'attraits ! Dieux !

à LEUCOSIE.

qu'elle est belle! Venus a dans ces lieux de quoy payer mon zele, D'un seul de vos re-

gards je ferois plus flat-té, Que du prix qu'avoit reçu d'elle, Le célèbre Ber-



ger, juge de la beau- té. D'un seul de vos regards je ferois plus flatté, Que du

## LEUCOSIE.

prix qu'avoit reçu d'elle, Le celebre Berger, juge de la beauté. Vous ignorez en-

cor qu'une cour immortel- le A bien d'autres ob- jets dignes de vous char-



mer: Un cœur si prompt à s'enflâmer Pourroit deve- nir infidel- le. Un cœur si

## ARION.

prompt à s'enflâmer pouroit deve- nir infi- del- le. Insen- sible jusqu'à ce

jour, J'ignorois les transports dont j'ose vous in- struire: Insen- - struire: C'est

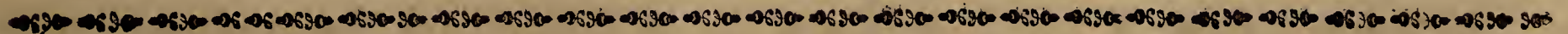


un mi- racle de l'Amour, Et trop cher à ce Dieu, pour vouloir le détrui-

Egales.

## LEUCOSIE.

re. C'est. . . re. JE depens de Neptune, Il vient avec sa cour.



## S C E N E III.

NEPTUNE, LEUCOSIE, ARION,

Suite de NEPTUNE.



## LES QUATRE ELEMENTS,

## MARCHÉ.

Musical notation for Violons and Petites Flutes. The Violons part is on a treble clef staff, and the Petites Flutes part is on a bass clef staff. Both parts feature a series of eighth and sixteenth notes, with some measures containing rests and accidentals. The Petites Flutes part includes a '6' under a measure, indicating a sixteenth note.

VIOLONS. PETITES FLUTES.

Musical notation for Violons and Petites Flutes. The Violons part is on a treble clef staff, and the Petites Flutes part is on a bass clef staff. Both parts continue the melodic line with various note values and accidentals. The Petites Flutes part includes a '6' under a measure, indicating a sixteenth note.

Musical notation for P. Flutes and Tous. The P. Flutes part is on a treble clef staff, and the Tous part is on a bass clef staff. Both parts continue the melodic line with various note values and accidentals. The P. Flutes part includes a '6' under a measure, indicating a sixteenth note. The Tous part includes a '4' under a measure, indicating a quarter note.

P. FLUTES. TOUS.



TOUS.

This system contains two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains mostly whole and half notes, with some fingerings (1, 5, 6, 7) indicated below the notes.

P. FLUTES.

This system contains two staves. The upper staff is in treble clef and contains eighth and sixteenth notes with slurs. The lower staff is in bass clef and contains mostly whole and half notes, with fingerings (1, 6, 7) and a '4x' marking below the notes.

TOUS.

This system contains two staves. The upper staff is in treble clef and contains eighth and sixteenth notes with slurs. The lower staff is in bass clef and contains mostly whole and half notes, with fingerings (1, 6, 7) and a '4x' marking below the notes. A 'Z' marking is present at the end of the lower staff.

## NEPTUNE.

C'Est peu de vous sauver d'une mort effroyable, Ari- on, remplissez un de-

## BASSE-CONTINUE.

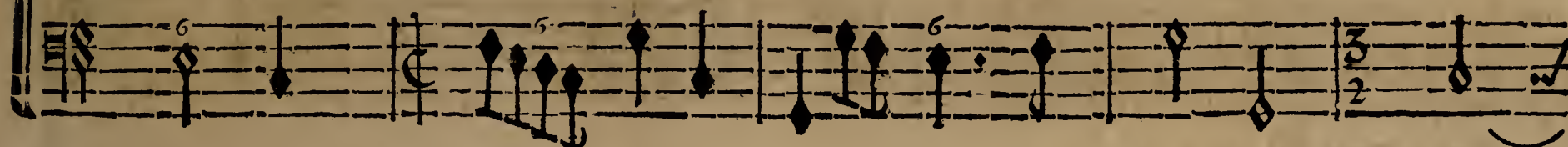
stin glorieux, Neptune est vôtre Pere... as- sis parmy nos Dieux, Vous trouve-

rez ce séjour plus ai-mable, Que la terre & les cieux. as- sis parmy nos





Dieux, vous trouve- rez ce séjour plus ai- mable, Que la terre & les cieux.

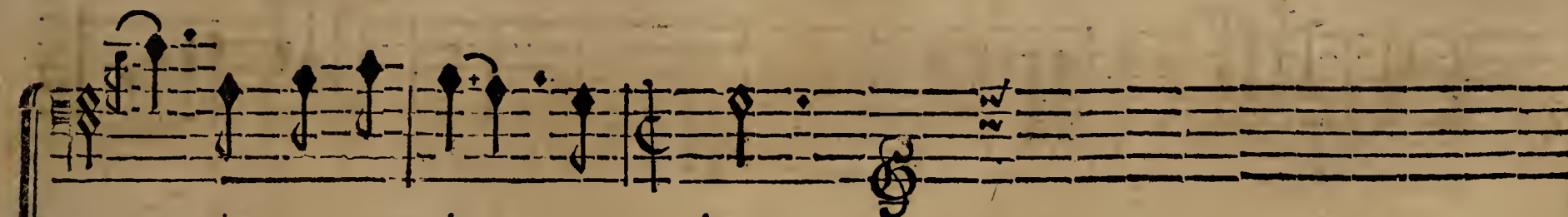
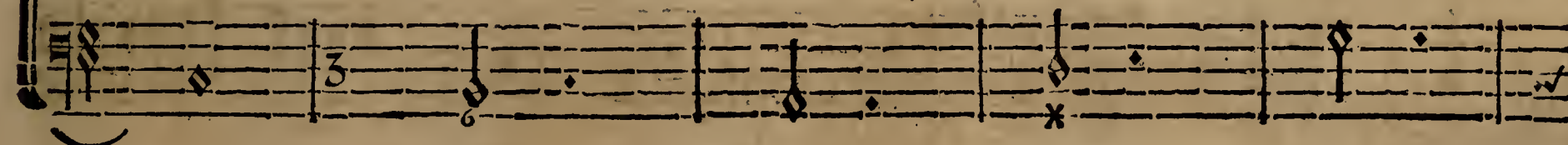


NEPTUNE.

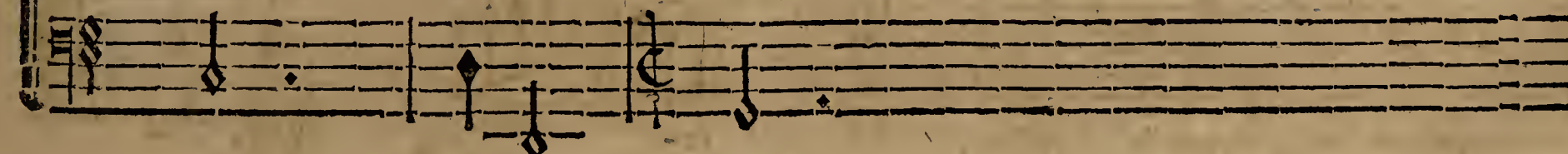
ARION.



AH! quel bon- heur ! J E veux le rendre plus du- rable , Je connois vôte a-



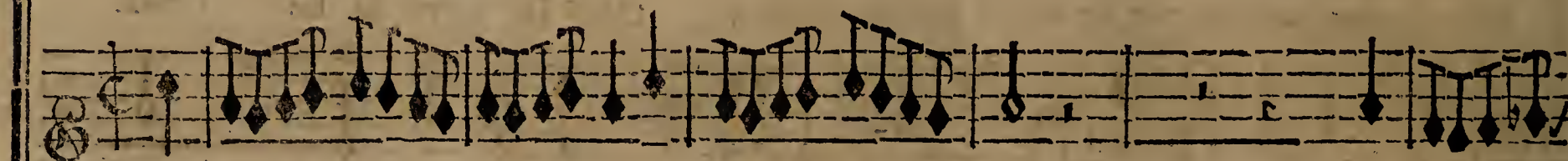
mour , je vous u- nis tous deux.



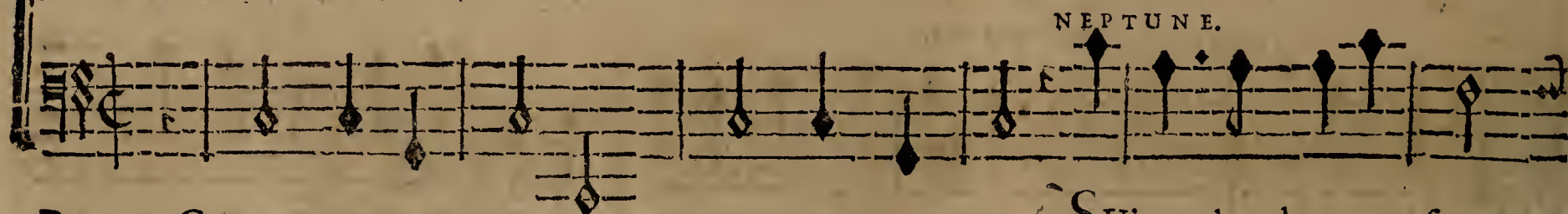
Gay.



PETITE FLUTE.



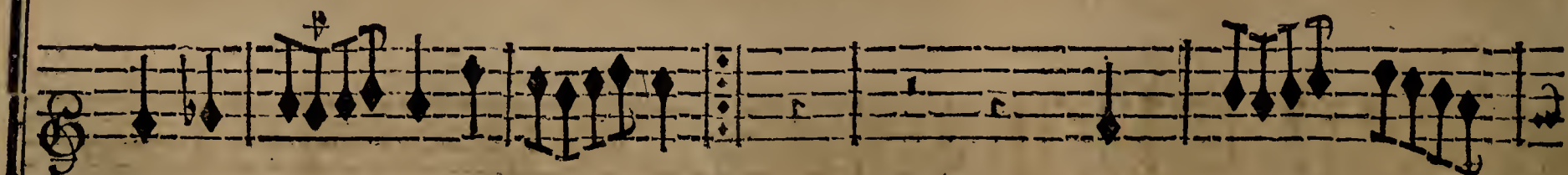
PETITE FLUTE.



BASSE-CONTINUE.

NEPTUNE.

SUIVEZ les doux transferts



que ce Dieu vous inf- pire ,

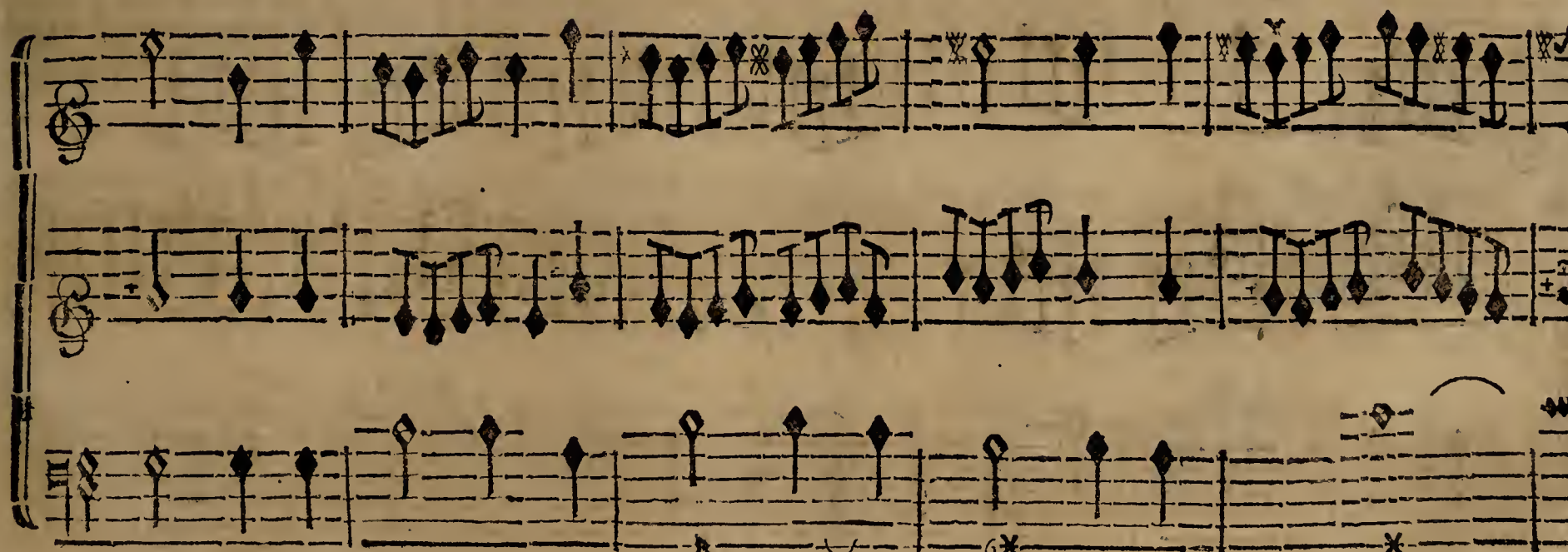
Qu'il re-

gne, qu'il





re- - gne, qu'il triom- - phe, aimez toujours ses



loix : Que l'accord de vos cœurs, que l'accord de vos voix

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

Fassent l'honneur de mon em- pi- re.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

Que l'ac- cord de vos cœurs, que l'accord de vos voix



Fassent l'honneur de mon em- pi- re.

*D U O.*

LEUCOSIE.

Soupi-rons à ja- mais dans une paix pro-fonde : Les fleuves cesse-

ARION.

Soupi-rons à ja- mais dans une paix profonde : Les fleuves cesse-

ront de cou-ler dans les Mers, Le So-leil cessera de se coucher dans l'on-

ront de cou-ler dans les Mers, Le So-leil cessera de se coucher dans l'on-

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a basso continuo line with figured bass notation, including figures like 4x, 6, and 6.

de, Quand nos cœurs briseront nos fers.

de, Quand nos cœurs brise-ront nos fers. Soupiron à ja-

The second system also consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a basso continuo line with figured bass notation, including figures like 8, 6, 9, 7, 6x, 4, 7, and 6.



Soupirons à jamais dans une paix pro- fon- de: Les fleuves cesse-

mais, Soupirons à jamais dans une paix pro- fon- de: Les fleuves cesse-

Figured bass notation: x, 6, 7, 7, 7, 5, 4x, 4x

ront de couler dans les Mers, Le Soleil cesse- ra de se coucher dans

ront de couler dans les Mers, Le So- leil cesse- ra de se coucher dans

Figured bass notation: 6, 6, 6, 6x, 6, 6, 4, 4x

A a



Lentement.

l'On- de, Quand nos cœurs brise- ront nos fers. Quand nos

l'On- de, Quand nos cœurs briseront nos fers. Quand nos

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'l'On- de, Quand nos cœurs brise- ront nos fers. Quand nos'. The middle staff is a vocal line with lyrics 'l'On- de, Quand nos cœurs briseront nos fers. Quand nos'. The bottom staff is a piano accompaniment line with various musical notations including eighth and sixteenth notes, rests, and fingerings (7, 6, 5, 4, 3, 2, 1).

cœurs briseront nos fers.

cœurs briseront nos fers.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'cœurs briseront nos fers.'. The middle staff is a vocal line with lyrics 'cœurs briseront nos fers.'. The bottom staff is a piano accompaniment line with various musical notations including eighth and sixteenth notes, rests, and fingerings (9, 6, 6, 7, 4, 3).

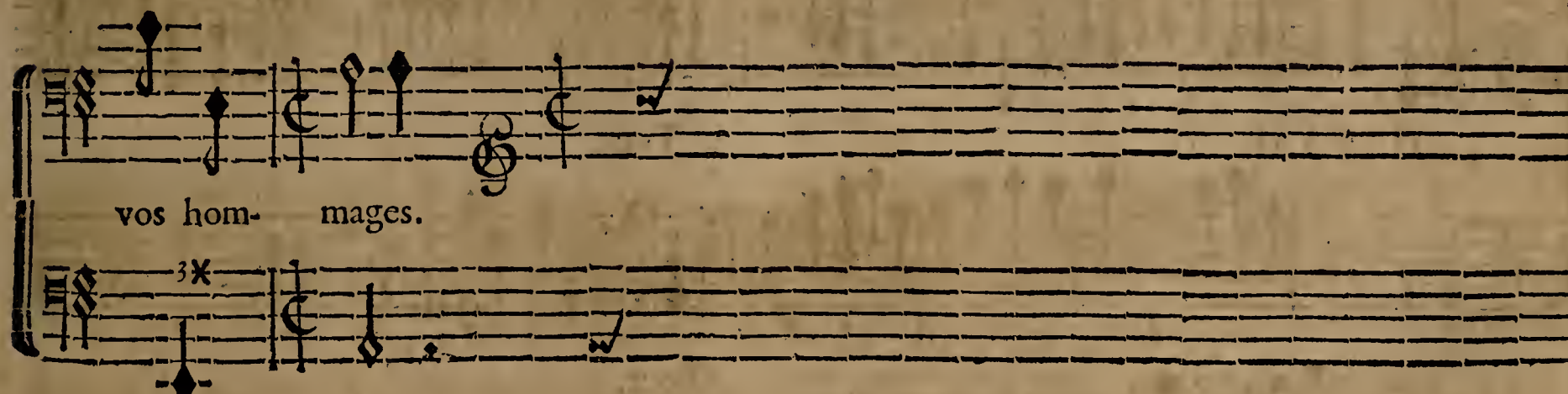


NEPTUNE.



Vous, Habitans de mes rivages, Venez entre eux & moy partager

BASSE-CONTINUE.



vos hommages.

SCENE IV.

NEPTUNE, Dieux, & Déeses de la mer, ARION, LEUCOSIE,  
Troupe des Matelots.



## M A R C H E.

VIOLONS.

50 54 7 7 54 54 7 7

FIN.

HAUTBOIS. Tous.

BASSONS. Tous.

6 6\* 6 4\* 6 6\* 6 6\* 7 7 6 54 \*

HAUTBOIS. Tous.

BASSONS. Tous.

6 6\* \* 6 6 6 6\* 4\*



## C H O E U R.

QU'à nos fons éclatans les Ondes applaudissent, Qu'à nos fons

QU'à nos fons éclatans les Ondes applaudissent,

QU'à nos fons éclatans les Ondes applaudissent,

QU'à nos fons éclatans les Ondes applaudissent,

BASSE-CONTINUE.



écla- tans les On- des aplau- diffent ,

Qu'à nos fons écla- tans les Ondes aplau- diffent ,

Qu'à nos fons écla- tans les Ondes aplau- diffent ,

Qu'à nos fons écla- tans les ondes aplau- diffent ,

The musical score consists of six systems of staves. The first system has a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The second and third systems have piano accompaniment staves (bass clef). The fourth system has a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The fifth and sixth systems have piano accompaniment staves (bass clef). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.







Les On- des applau- diffent ,

écla- tans les Ondes applau- diffent ,

Les On- des applau- diffent ,

écla- tans les Ondes applau- diffent ,

7 7

Detailed description: This is a page from a musical score titled 'LES QUATRE ELEMENTS'. The page number is 192. The score is written for a vocal part and a piano accompaniment. The vocal part consists of four lines of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'Les On- des applau- diffent ,', 'écla- tans les Ondes applau- diffent ,', 'Les On- des applau- diffent ,', and 'écla- tans les Ondes applau- diffent ,'. The piano accompaniment consists of three lines of music. The first line has a treble clef, the second has a bass clef, and the third has a treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and slurs. At the bottom of the page, there are two small numbers '7' under the piano accompaniment staves.



Fuyez fiers Aquilons , Fuyez fiers Aquilons ,

Fuyez fiers Aquilons , Fuyez fiers Aquilons ,

Fuyez fiers Aquilons , Fuyez fiers Aquilons ,

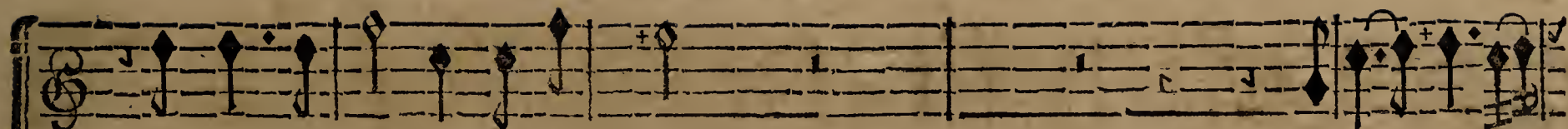
Fuyez fiers Aquilons , Fuyez fiers Aquilons

volez tendres Zephirs ,

volez tendres Zephirs ,

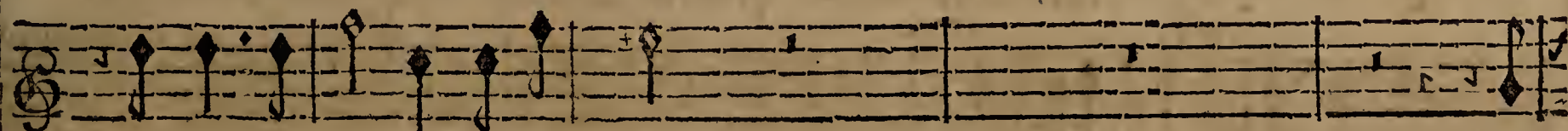
The musical score is written on ten staves. The first two staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics 'volez tendres Zephirs ,' are written below the notes. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth in bass clef. The seventh and eighth staves are piano accompaniment, with the seventh staff in treble clef and the eighth in bass clef. The ninth and tenth staves are piano accompaniment, with the ninth staff in treble clef and the tenth in bass clef.





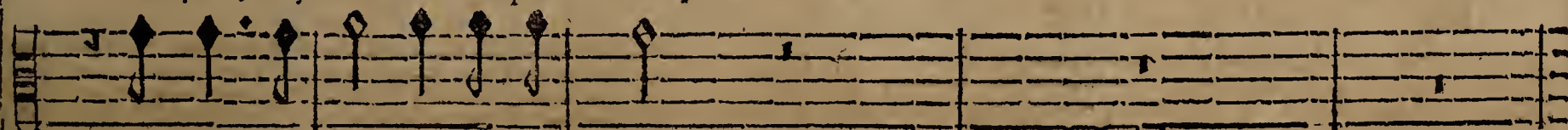
Fuyez, fuyez fiers Aqui- lons ,

volez

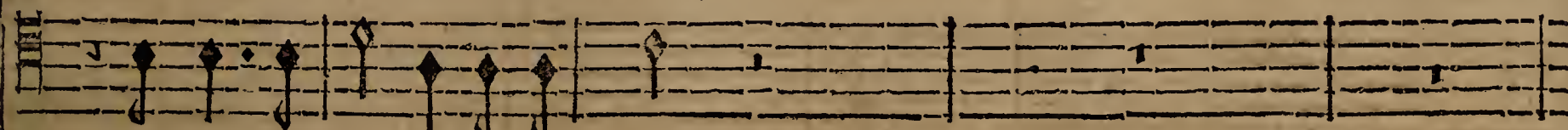


Fuyez, fuyez fiers Aqui- lons ,

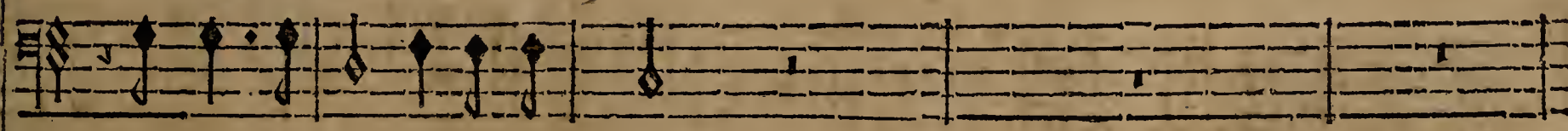
Vo-



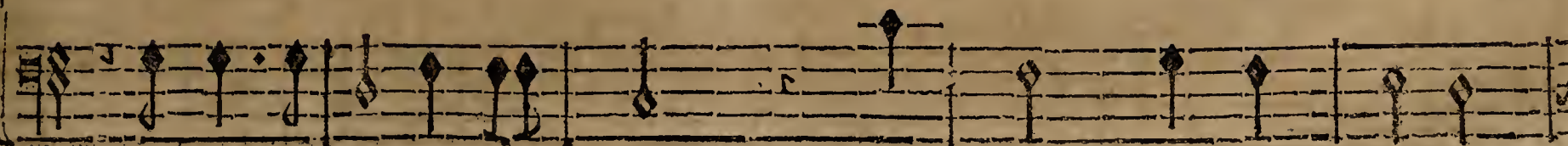
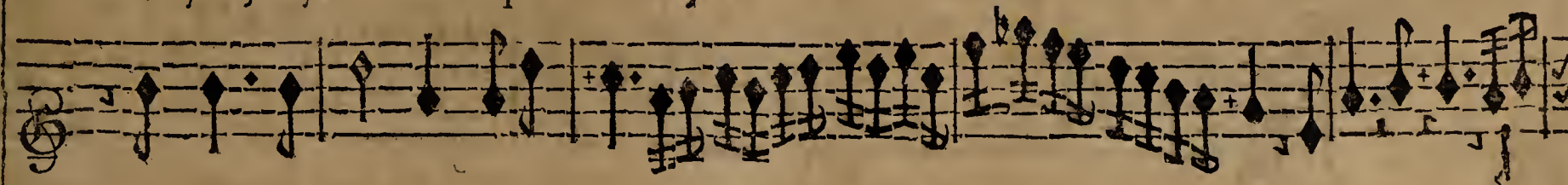
Fuyez, fuyez fiers Aqui- lons ,



Fuyez, fuyez fiers Aqui- lons ,



Fuyez, fuyez fiers Aqui- lons ,



B b i)

ten- dres Zé- phirs.

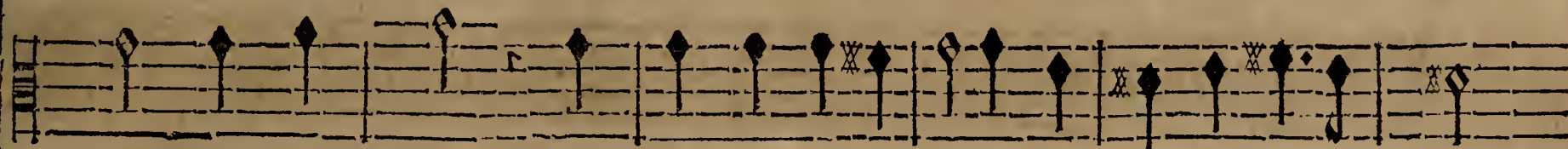
lez - ren- dres Zé- phirs.

The musical score is arranged in two systems. The first system contains two vocal staves (soprano and alto) and two instrumental staves (violin and viola). The second system contains two vocal staves (tenor and bass) and two instrumental staves (cello and double bass). The lyrics are written below the vocal staves. The music is in G major and 4/4 time. The instrumental parts provide harmonic support for the vocal lines.





Que ces beaux lieux, & ces Amants jouïssent Du plus profond re- pos,



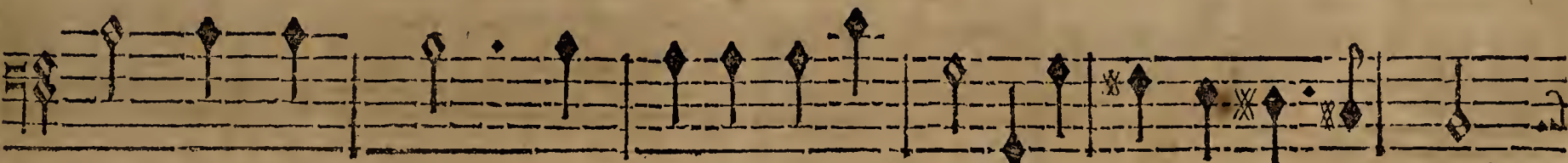
Que ces beaux lieux, & ces Amants jouïssent Du plus profond re- pos,



Que ces beaux lieux, & ces Amans jouïssent Du plus profond re- pos,



Que ces beaux lieux, & ces Amans jouïssent Du plus profond re- pos,



& des plus doux plaisirs. Du plus profond repos, & des plus doux plaisirs.

& des plus doux plaisirs. Du plus profond repos, & des plus doux plaisirs.

& des plus doux plaisirs. Du plus profond repos, & des plus doux plaisirs.

Du plus profond re- pos & des plus doux plaisirs.

(The final system of music concludes with a double bar line and a fermata.)



Handwritten musical score for Ballet du Roy, Acte II, Sc. IV, page 199. The score consists of six staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), each containing a single note per measure. The fifth and sixth staves are for a keyboard instrument (likely harpsichord or spinet), featuring a more complex melodic line with many beamed sixteenth notes and some accidentals. The notation is in a historical style, with a treble clef on the first staff and a C-clef on the fifth staff.

Qu'à nos fons écla- tans les Ondes applaudissent, Les

Qu'à nos fons écla- tans les Ondes applaudissent, Qu'à nos fons écla-

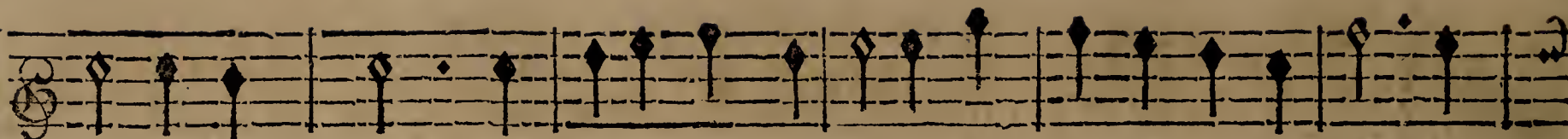
The musical score consists of six staves. The first two staves are vocal parts with lyrics. The third staff is an empty instrumental staff. The fourth and fifth staves are instrumental parts, likely for a keyboard or lute, featuring complex rhythmic patterns and accidentals. The sixth staff is another instrumental part, continuing the melodic and rhythmic themes.



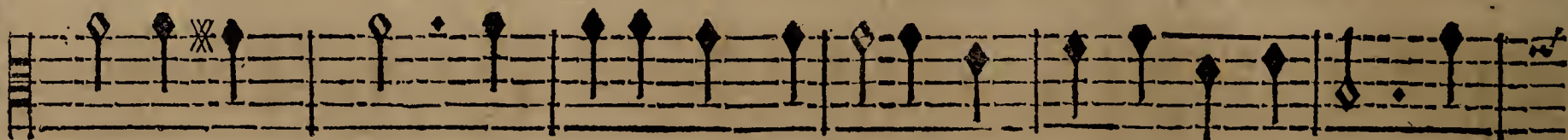
On- - des applau- dissent,

tans les Ondes applaudissent,

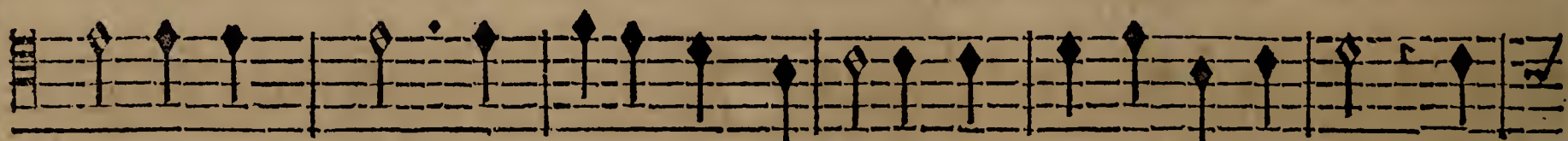
\* 7\* \* 7\*



Que ces beaux lieux, & ces amants jouissent Du plus profond re- pos &



Que ces beaux lieux & ces amants jouissent Du plus profond repos &



Que ces beaux lieux & ces amants jouissent Du plus profond re- pos &



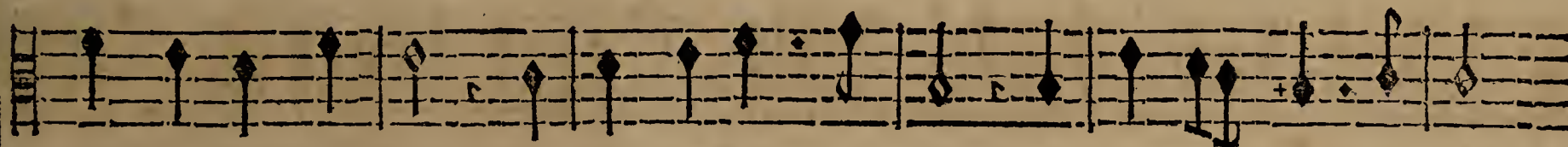
Que ces beaux lieux & ces amants jouissent Du plus profond re- pos,







des plus doux plaisirs. Du plus profond re- pos & des plus doux plaisirs.



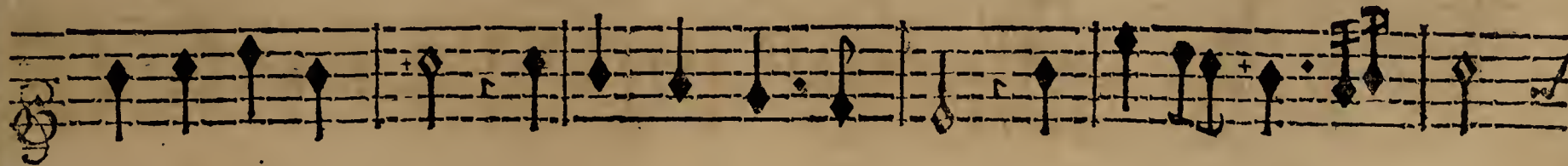
des plus doux plaisirs. Du plus profond re- pos & des plus doux plaisirs.



des plus doux plaisirs. Du plus profond re- pos & des plus doux plaisirs.



Du plus profond re- pos & des plus doux plaisirs.



Que ces beaux lieux & ces amants jouïssent

Que ces beaux lieux & ces amants jouïssent

Que ces beaux lieux, & ces amants jouïssent

Que ces beaux lieux & ces amants jouïssent

The musical score consists of five systems, each with a vocal line and a lute line. The lyrics are repeated in each system. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The lute line features a complex pattern of notes and rests, with some measures containing multiple notes. The overall style is characteristic of 17th-century French lute tablature.





Du plus profond re- pos, Du plus profond re- pos ,



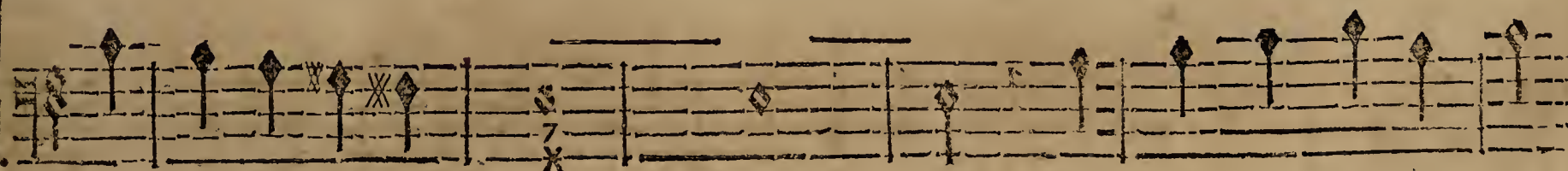
Du plus profond re- pos & des plus doux plaisirs, & des plus doux plaisirs.

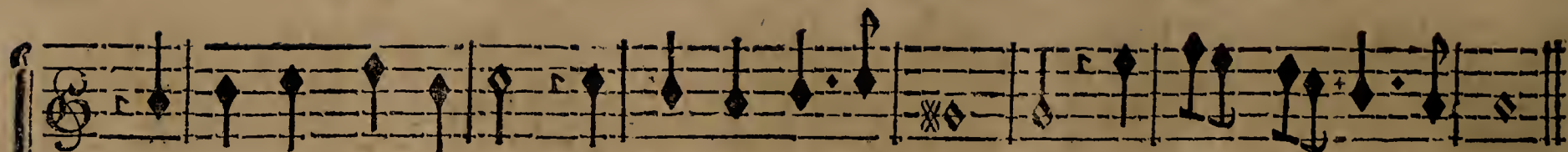


Du plus profond re- pos, Du plus profond re- pos & des plus doux plaisirs.

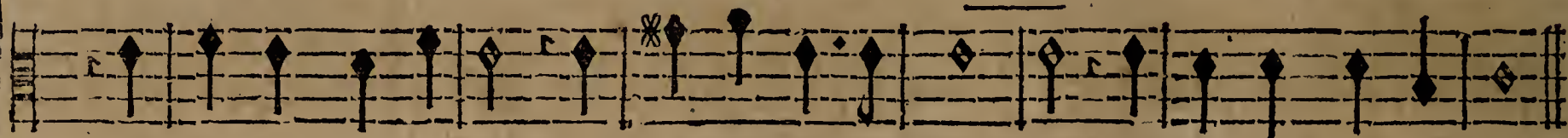


Du plus profond re- pos & des plus doux plaisirs.





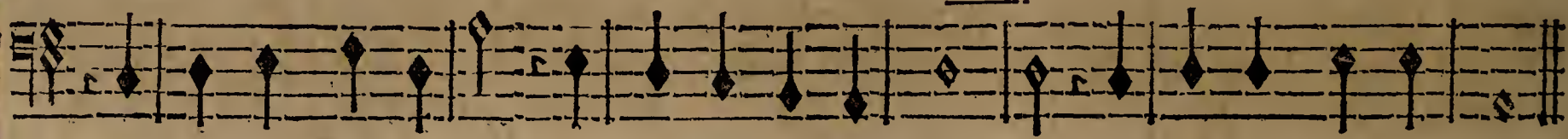
& des plus doux plaisirs. Du plus profond re- pos , & des plus doux plaisirs.



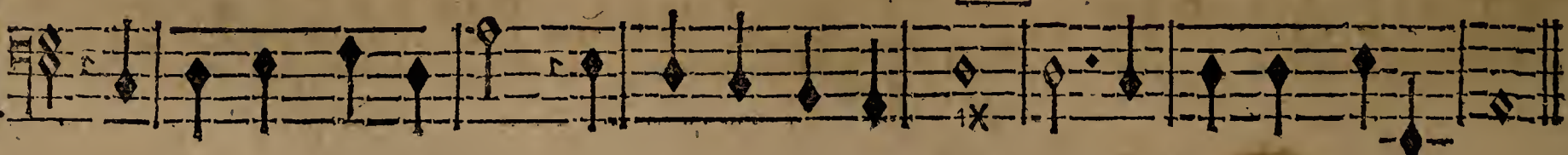
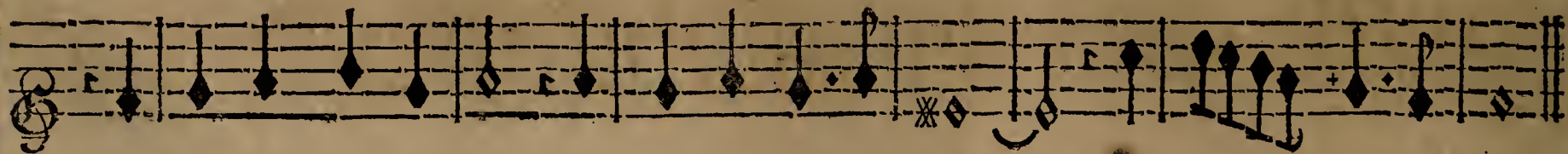
& des plus doux plaisirs. Du plus profond re- pos & des plus doux plaisirs.



& des plus doux plaisirs. Du plus profond re- pos & des plus doux plaisirs.



& des plus doux plaisirs, Du plus profond re- pos & des plus doux plaisirs.





PREMIER AIR, POUR LES NEREIDES.

VIOLONS.

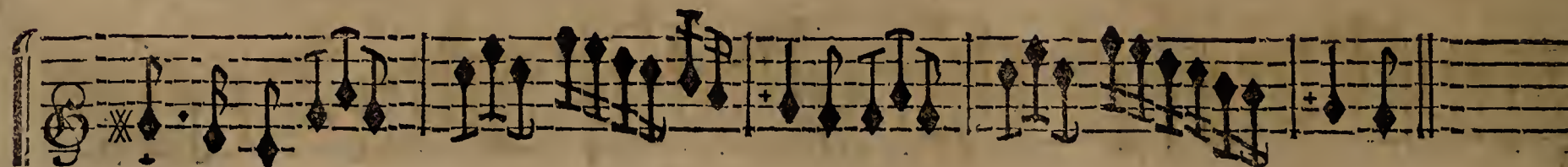
The musical score is written for Violons (Violins) and consists of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second system continues the melody, with some notes marked with an 'x'. The third system shows a continuation of the piece, with some notes marked with a '+' and others with an 'x'. The fourth system concludes the piece, with some notes marked with a '+' and others with an 'x'. The score is written in a style typical of 18th-century musical notation.



## DEUXIEME AIR, POUR LES NEREIDES.



VIOLONS.





## LEUCOSIE.



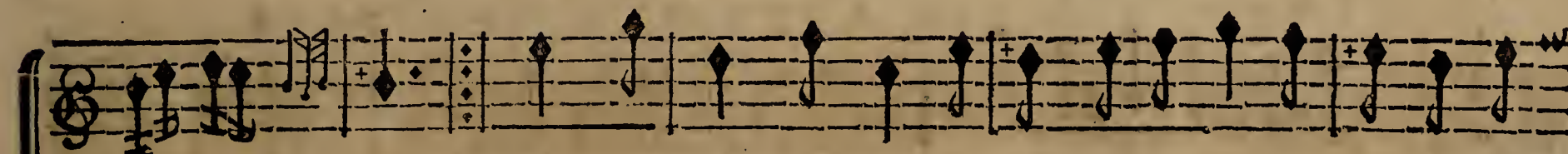
T Endre Amour, De ce séjour Chassez les Cru-elles, Et d'Amants fi- dèles For-



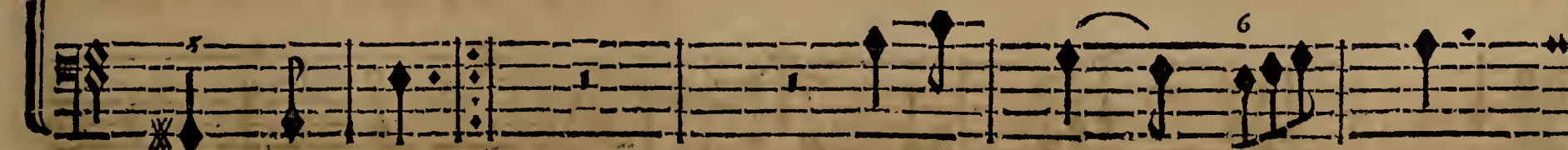
## HAUTBOIS.



## BASSE-CONTINUE.




mez vô- tre Cour: Dieu des cœurs, Sur vos faveurs, Fondez vôtre Em- pire; Ja-



mais de mar- tire, Toujours des dou- ceurs. Quel plai- fir de s'enfla- mer! De nô-

tre esclavage Faut-il s'allar- mer? Non, non, dans le bel âge, Rien





ne dé-dom-mage Du bonheur d'ai-mer. *On reprend le 2<sup>ne</sup>. Air, cy-devant, page 208.*

TROISIEME AIR, POUR LES DIVINITEZ.



P. FLUTES.

BASSONS.

BASSE-CONTINUE.



*Reprise.*



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in alto and bass clefs respectively, both with a key signature of one sharp. The music features various note values, rests, and ornaments marked with 'x' and '\*'.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in alto and bass clefs respectively, both with a key signature of one sharp. The music features various note values, rests, and ornaments marked with 'x' and '\*'.



## LEUCOSIE.

Jeunes Beau-tez, ve- nez, c'est trop at- tendre.

## BASSE CONTINUE.

## LE CHOEUR.

## LEUCOSIE.

Jeunes Beautez, ve- nez, c'est trop at- tendre; H Atez-vous de por-

Jeunes Beau-tez, ve- nez, c'est trop at- rendre. B-C.

## LE CHOEUR.

## FIN.

ter les chaînes des amours H Atez-vous de porter les chaî- nes des a- mours.



LEUCOSIE.

Les fleuves après un long cours, A Neptune viennent se rendre: Les

cœurs après mille détours, Vont payer à l'Amour le tribut qu'il veut

LEUCOSIE reprend alternativement avec le Chœur, jusqu'au mot Fin.

*Seule*

prendre. Jeunes Beutez, &c.

*On reprend le troisième Air , pour les Divinites. page 212.*



P. FLUTES.

BASSONS.

BASSE-CONTINUE.

*Allez vite à la Rapsodie page 212.*

*ENTR'ACTE, la MARCHÉ, cy-devant, page 176.*



VIOLONS.

FIN DU DEUXIEME ACTE.





# TROISIEME ACTE.

## LE FEU.

Le Théâtre représente le Vestibule du Temple de Vesta ,  
& au fonds , le Sanctuaire où est le Feu sacré.

### SCENE PREMIERE.

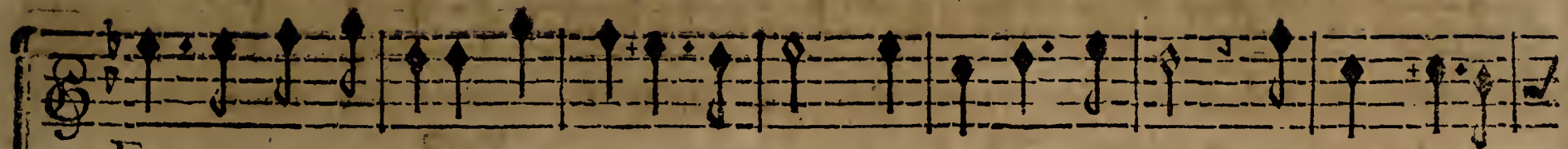
EMILIE, PRETRESSES Dansantes & Chantantes.



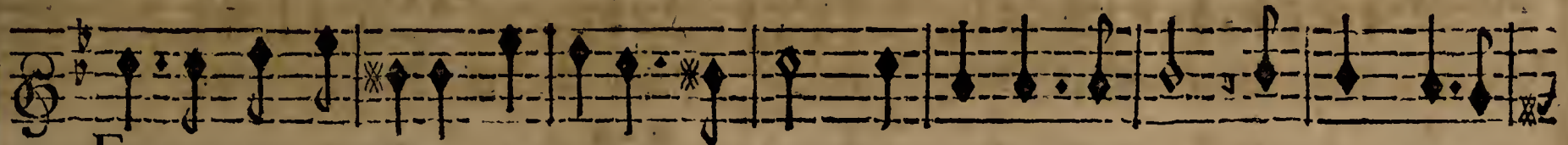




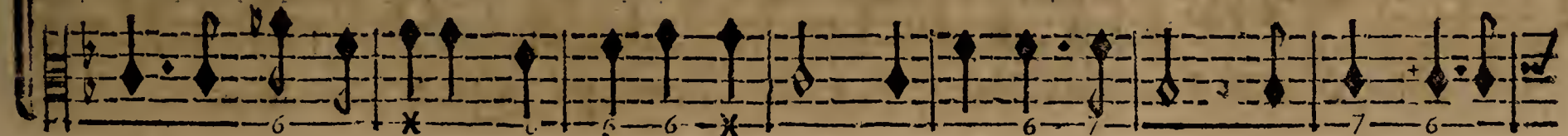
## P E T I T C H O E U R.



Flâme que révère Cet Empire heureux, De nos fiers Ayeux Trésor tute-



Flâme que re- vere Cet Empire heureux, De nos fiers Ayeux Trésor tute-



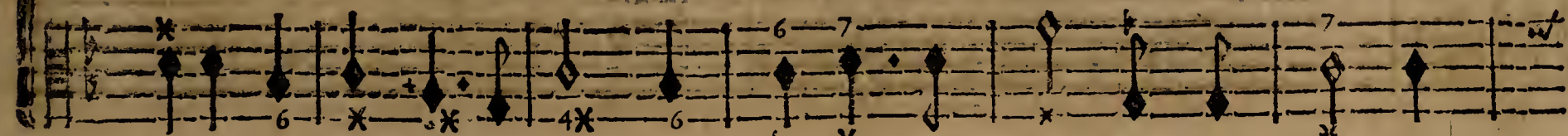
Flâme que ré- vere Cet Empire heureux, De nos fiers Ayeux Trésor tute-



laire, Rayon preci- eux Du flam- beau des Cieux, Nuit & jour é.



laire, Rayon préci- eux Du flambeau des Cieux, Nuit & jour é-

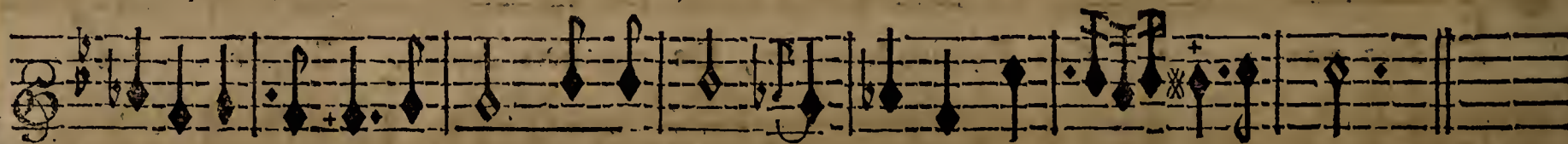


laire, Rayon préci- eux Du flambeau des Cieux, Nuit & jour é-  
E c ij

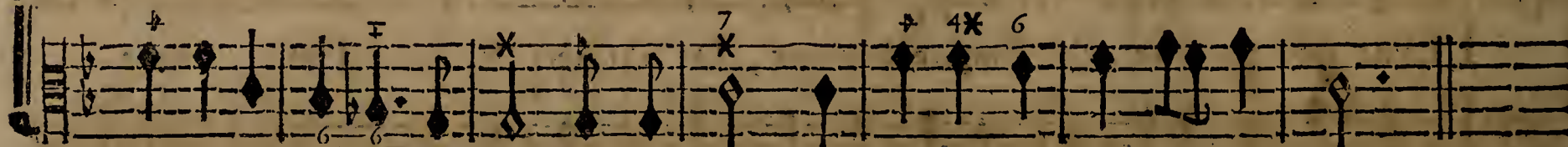




claire, Et défend ces lieux, Nuit & jour é- claire Et défend ces lieux.



claire, Et défend ces lieux. Nuit & jour é- claire Et dé- fend ces lieux.



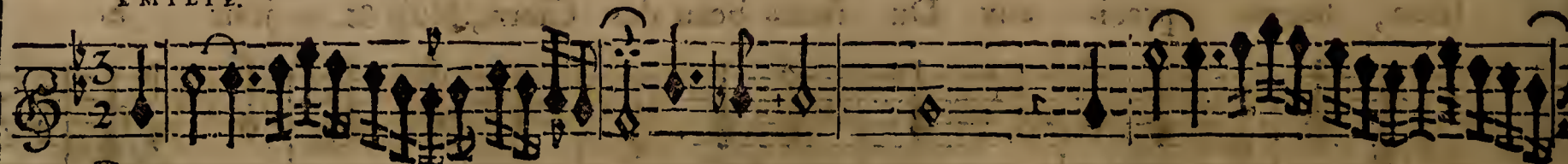
claire, Et défend ces lieux. Nuit & jour é- claire Et défend ces lieux.

*A I R.*



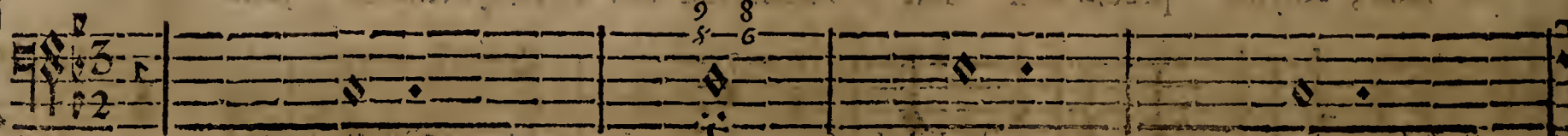
FLUTE.

EMILIE.

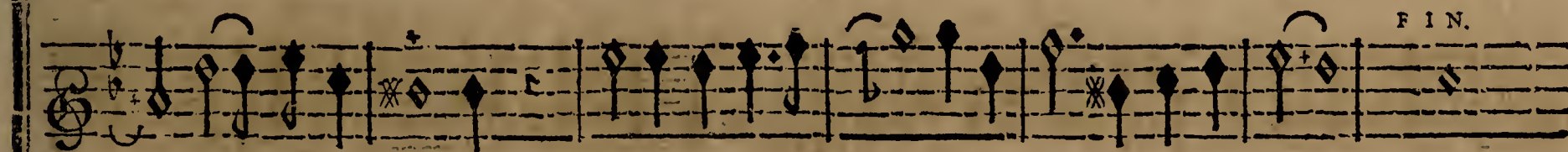
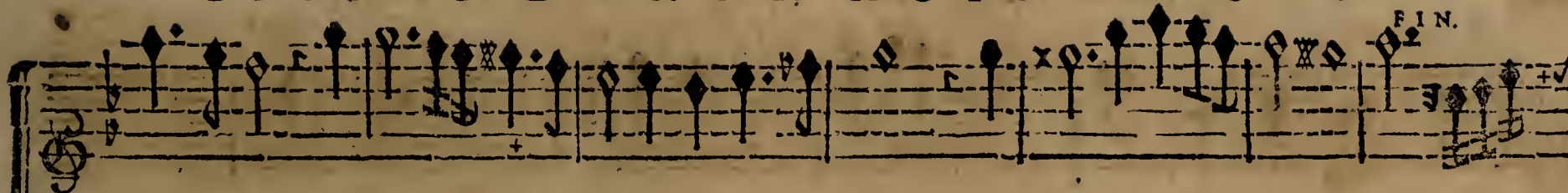


Brillez

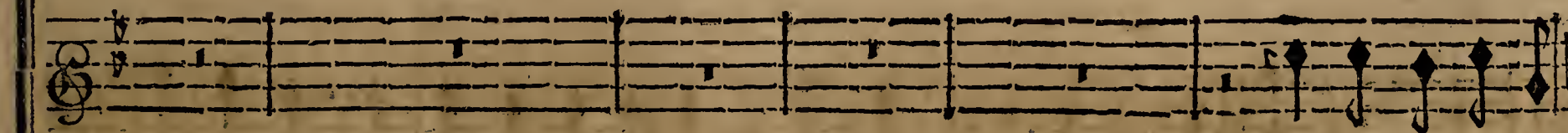
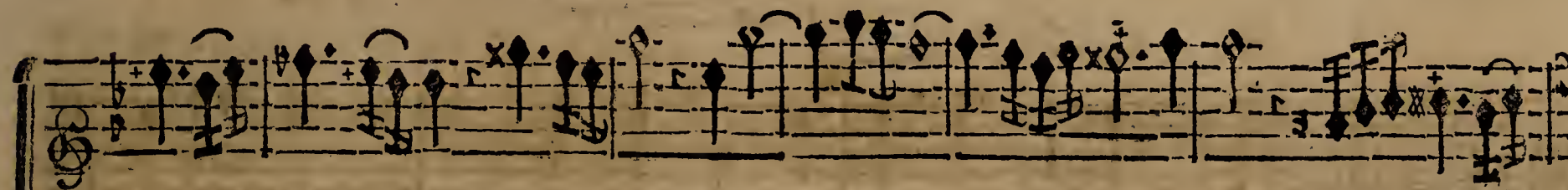
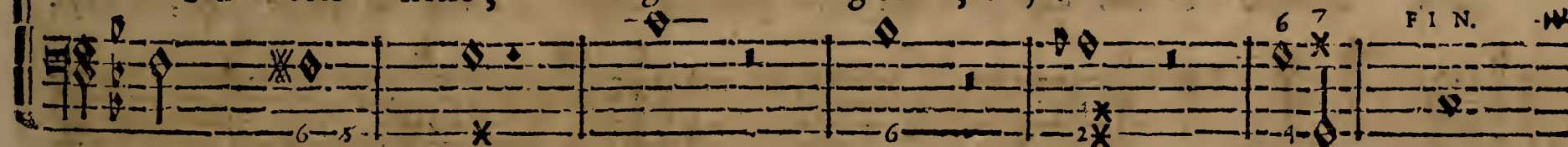
dans ces beaux lieux, Brillez,







Flâme éter- nelle , Gage de nôtre gloi- re, Objet de nôtre ze- le.



Dès mes plus tendres



ans asservie à vos loix, Sous son em- pire un autre Dieu m'appel- le, L'Hy-

men m'offre aujourd'huy la chaîne la plus belle, Et je fers vos Autels pour la der-



nie- re fois. Brillez, &c. jusqu'au mot Fin.

## PETIT CHOEUR.

ON vous doit la gloire, Les jours des Césars; Par vous, la victoire Suit

ON vous doit la gloire, Les jours des Césars; Par vous, la victoire Suit

ON vous doit la gloire, Les jours des Césars; Par vous, la victoire Suit



nos étendarts ; Unique es- perance, Source de bien- faits, Versez l'a- bon- dance,

nos étendarts; Unique espe- rance, Source de bienfaits, Versez l'a- bon- dance,

nos étendarts; Unique es- perance, Source de bienfaits, Versez l'a- bon- dance,

Donnez-nous la paix. Ver- sez l'a- bon- dance, Donnez-nous la paix.

Donnez-nous la paix. Versez l'a- bon- dance, Versez l'a- bon- dance, Donnez-nous la paix.

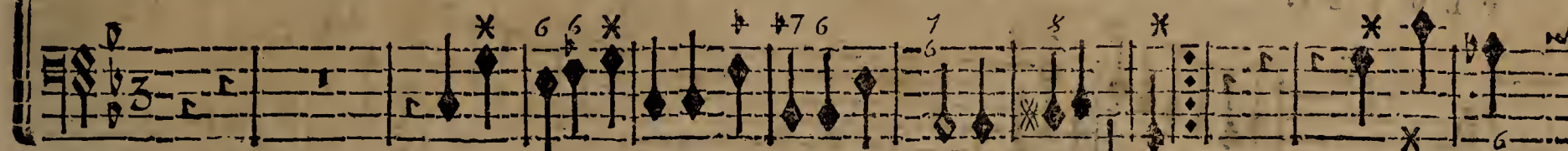
Donnez-nous la paix. Versez l'a- bon- dance, Versez l'a- bon- dance, Donnez-nous la paix.



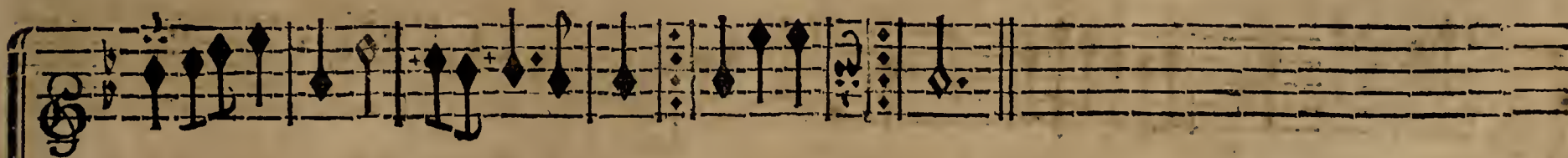
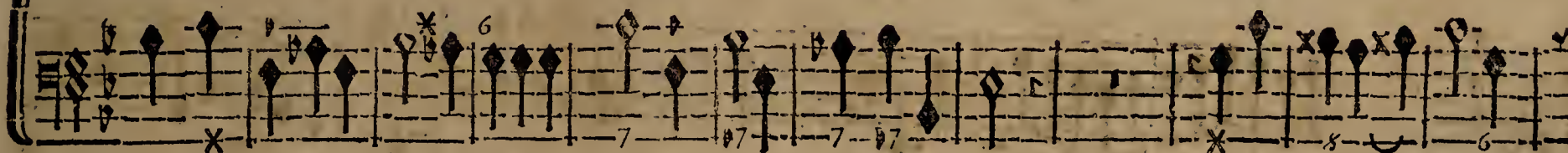
PREMIER AIR, POUR LES PRESTRESSES.



VIOLONS.



BASSE-CONTINUE.



F f



LES QUATRE ELEMENTS,  
DEUXIEME AIR, POUR LES MESMES.

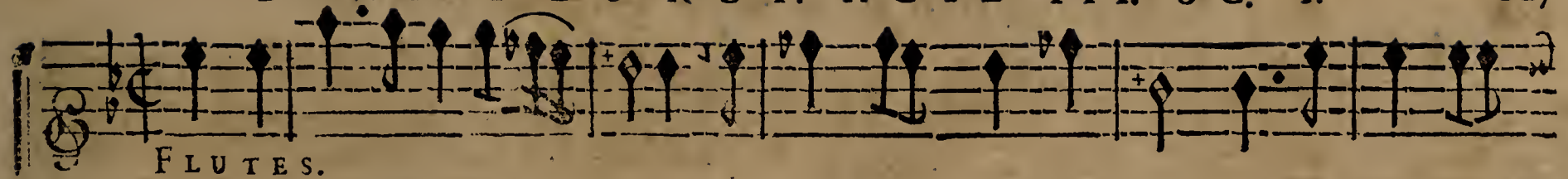
The musical score is arranged in four systems, each containing two staves. The top two staves are for Flutes, and the bottom two are for Violons. The Flute staves are marked with a treble clef and a key signature of one flat (B-flat). The Violon staves are marked with a bass clef and the same key signature. The music is written in a style typical of 18th-century French musical notation, with many notes beamed together in groups. The Flute part includes a 'Doux.' (soft) marking and various fingerings (e.g., 3, 4, 6, 7). The Violon part includes many sixteenth and thirty-second notes, often beamed in groups, and includes fingerings (e.g., 1, 2, 3, 4, 5, 6, 7). The score concludes with a double bar line and repeat dots on the final measures of both parts.

FLUTES.

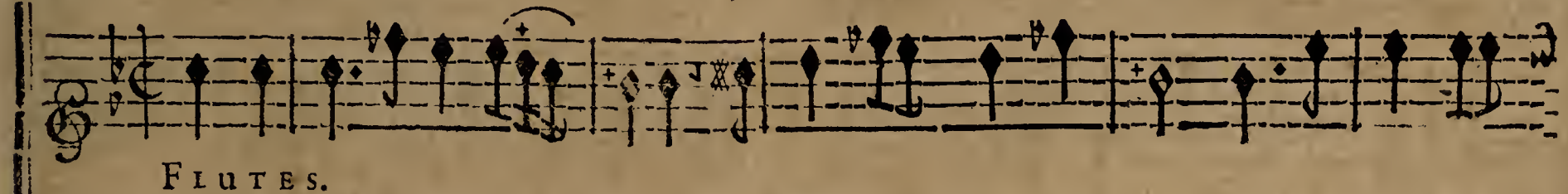
Doux.

VIOLONS.






FLUTES.



FLUTES.

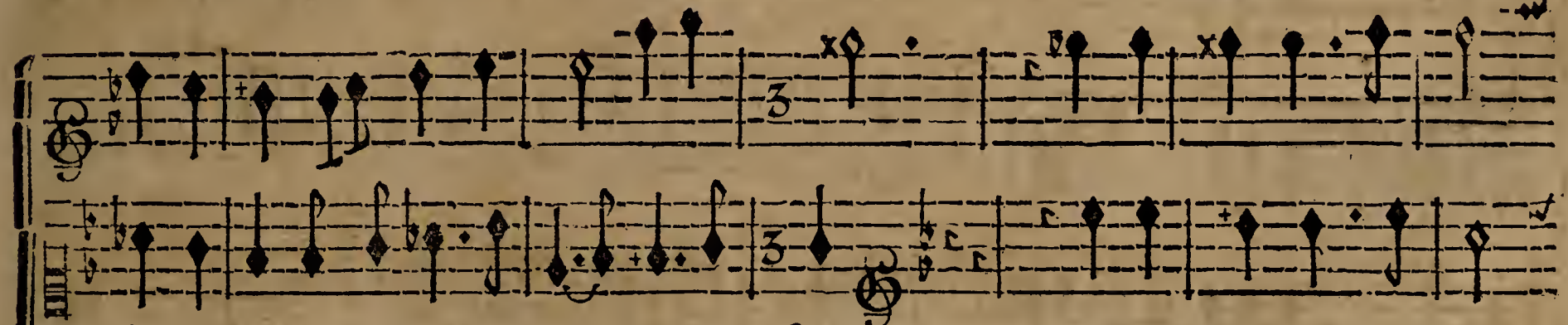
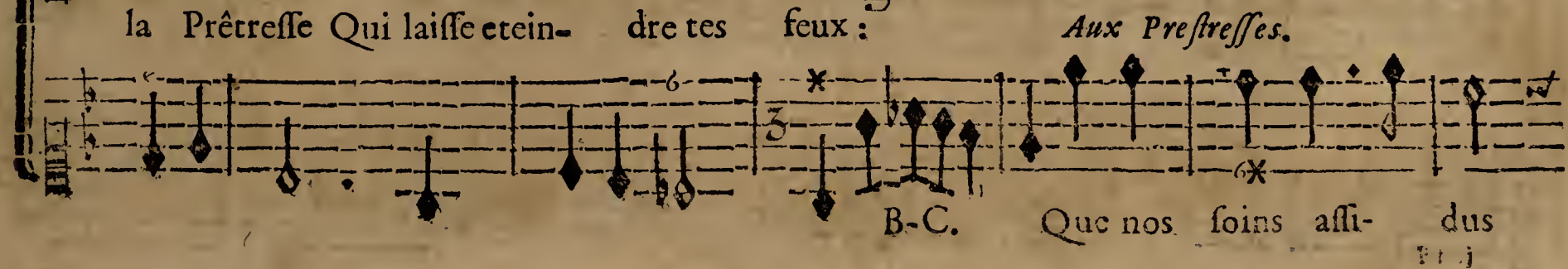


EMILIE.



O Vesta, terrible Dé-esse, Tu veux qu'un trépas honteux, Soit la peine de  
Doux.

VIOLONS.

la Prêtresse Qui laisse étein- dre tes feux : Aux Prestresses.

B-C. Que nos soins affi- dus



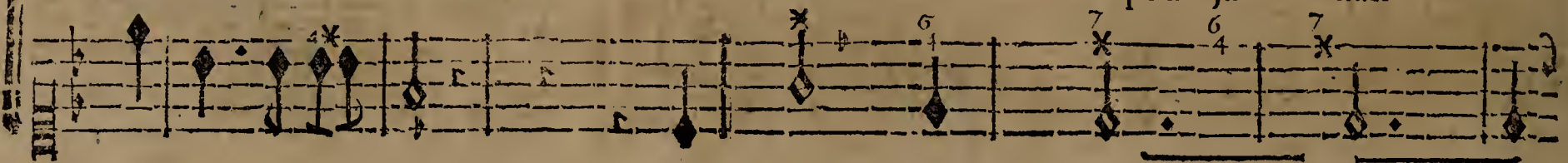


pré-viennent sa van-geance, Que vos fidelles cœurs atti- rent les bien faits:



Un nœud misterieux enchaî-

ne pour ja- mais





The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a group of sixteenth notes with a '+' sign above them. The middle staff is a treble clef with a key signature of one flat, featuring more complex rhythmic patterns and ornaments. The bottom staff is a bass clef with a key signature of one flat, showing a sequence of notes with fingerings 6, 7, 6, 7, 6, 4, and 6, and a '+' sign above the final note of this sequence.

ses honeurs, ses honeurs & nôtre puissan- ce. Un nœud miste- eux

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat, showing a continuation of the melodic line. The middle staff is a treble clef with a key signature of one flat, featuring a series of notes with a '+' sign above them. The bottom staff is a bass clef with a key signature of one flat, showing a sequence of notes with fingerings 7, 6, and 6, and a '+' sign above the final note of this sequence.

enchaî- ne pour ja- mais

ses honours, ses honours & nôtre puissan- - ce.

*On reprend le Deuxième Air, cy-devant, page 226.*



# SCENE II.

EMILIE.

EMILIE

à la suite.

Sortez, tant que la

BASSE-CONTINUE.



nuit obscurcira les airs, Sur le dépôt sacré j'auray les yeux ou- verts.

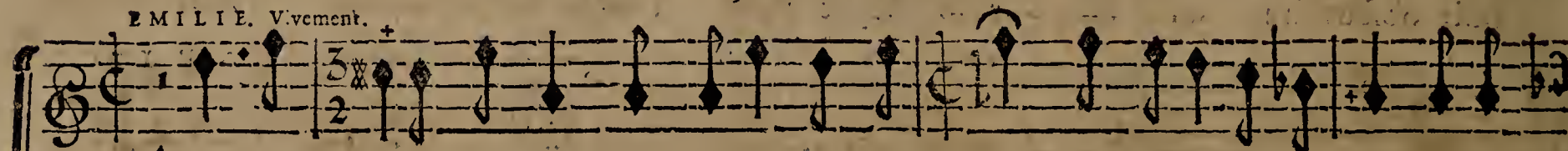
Amour, Amour de mon bonheur assure le pré- sage, Et d'un

songe impor- tun viens effacer l'image.

## SCENE III.

EMILIE, VALERE.

EMILIE. Vivement.



AH! Va- lere, quel temps vous présente à mes yeux! Un Mortel ose- t'il pene-

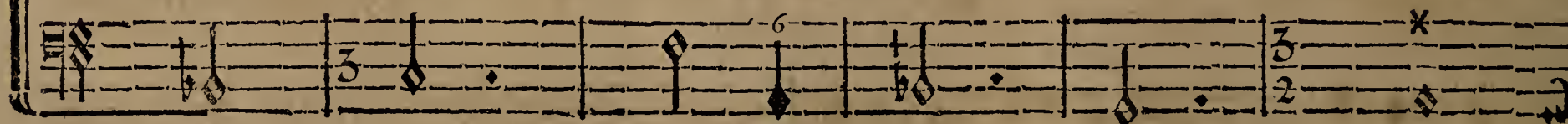


BASSE-CONTINUE.

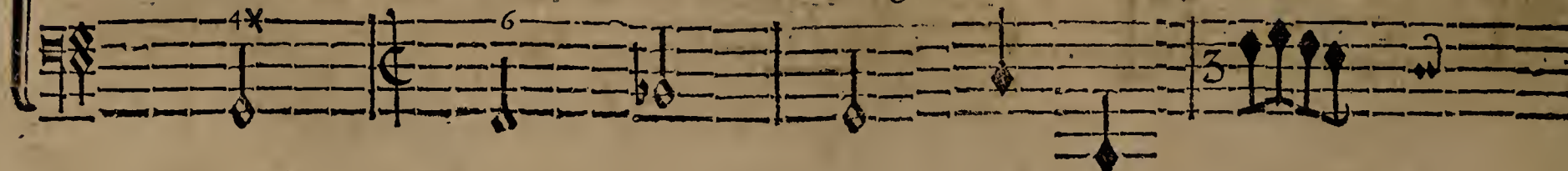
VALERE.



trer dans ces lieux? MA flâme impati- ente A vaincu tout ob- stacle! Est-ce un



crime pour moy, Est-ce offenser le Ciel garand de vôtre foy?





AIR.

L'Amour va combler mon atten- te, Bientôt l'Aurore naissante. Me voit l'heureux Ri-

val des Dieux: L'Amour.. Dieux: Que je life dumoins mon bonheur dans vos

P. Reprise.

yeux, Ne me refusez pas un regard qui m'enchante. te. te.

Gg

AH! devez-vous icy me parler de vos feux. Quel a-zile si se-

vere Est interdit à l'Amour? Dans quel temp'le ce Dieu ne se fait-il pas jour?

P. Reprise.

Il est le souverain des Dieux qu'on y re-ve-re. re.



EMILIE.

V Os beaux yeux font baignez de pleurs: Eh, qui les fait couler? H Elas! j'ay tout à

VALERE.

craindre: Le Ciel à nôtre hy- men présage mille horreurs. A H! vous ne m'aimez plus.

EMILIE.

J E ferois moins à plaindre; Apprenez donc tous nos malheurs.

EMILIE.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures, including a half note, a quarter note, and a series of eighth notes. The system concludes with a double bar line.

Les voiles de la nuit commen-

VIOLONS.

*Doux.*

V I O L O N S.

*Дoux.*

BASSE-CONTINUE.

çoient à s'étendre, Un songe trop flateur vous offroit à mes yeux ; Je vous par-

Handwritten musical notation on a five-line staff. The notation includes various symbols such as diamonds, crosses, and vertical lines, along with numbers 7, 6, 3, and 2. The staff is divided into measures by vertical bar lines.

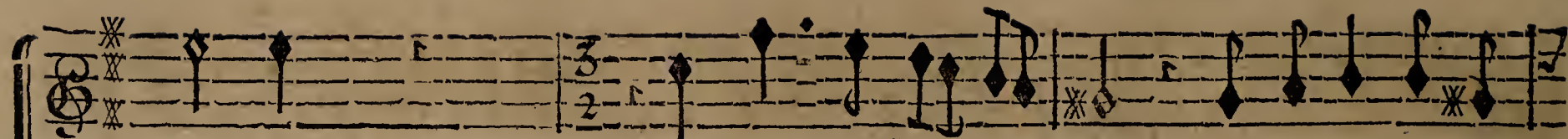


lois, jamais mon cœur ne fût plus tendre, Quand de tristes clameurs ont monté jusqu'aux

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 3/4 time, with lyrics underneath. The bottom two staves are piano accompaniment. The first piano staff has a treble clef and a key signature of one sharp (F#). The second piano staff has a bass clef and a key signature of one sharp (F#). The music is written in a style typical of 18th-century French ballet music.

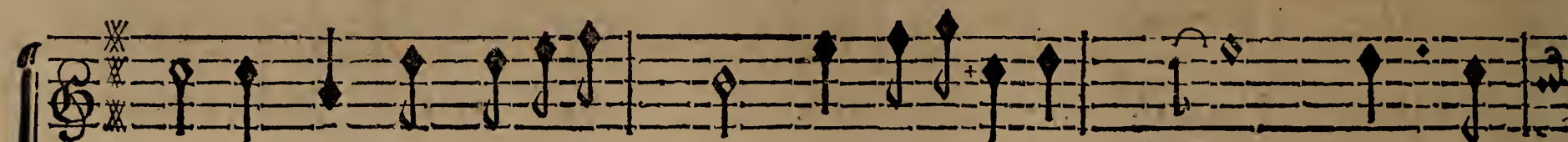
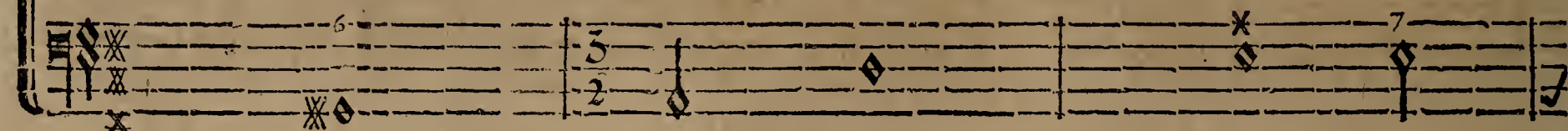
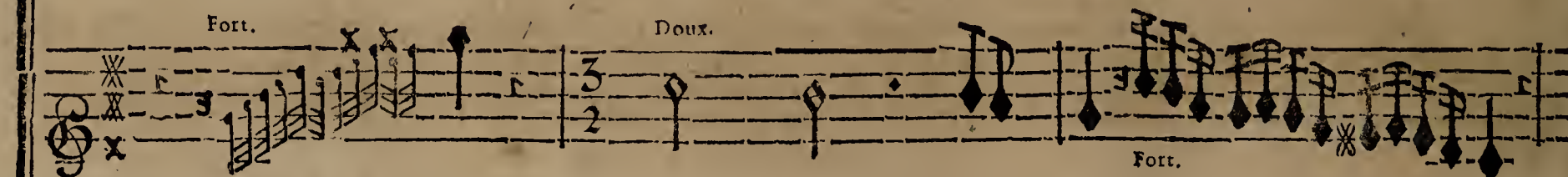
Cieux. J'ay vû Ve- sta : Sa voix a glacé mon cou-

The second system of the musical score also consists of three staves. The top staff is a vocal line in G major, 3/4 time, with lyrics underneath. The bottom two staves are piano accompaniment. The first piano staff has a treble clef and a key signature of one sharp (F#). The second piano staff has a bass clef and a key signature of one sharp (F#). The music continues from the first system, with a key change to C major indicated by the removal of the sharp sign in the piano staves.

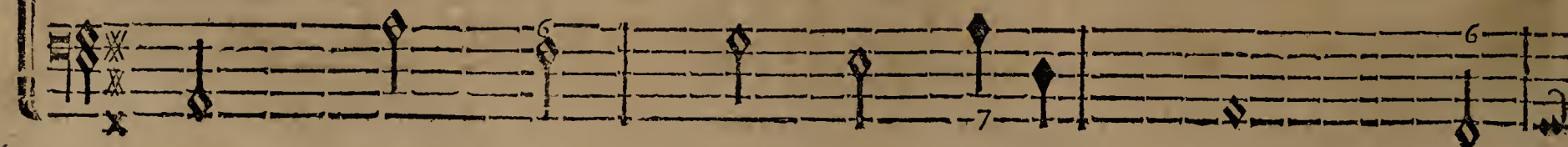


rage ,

Le Temple en a trem- blé. . . du milieu d'un nu-



age , Des feux étincelans ont éclaté sur nous, Au mo-



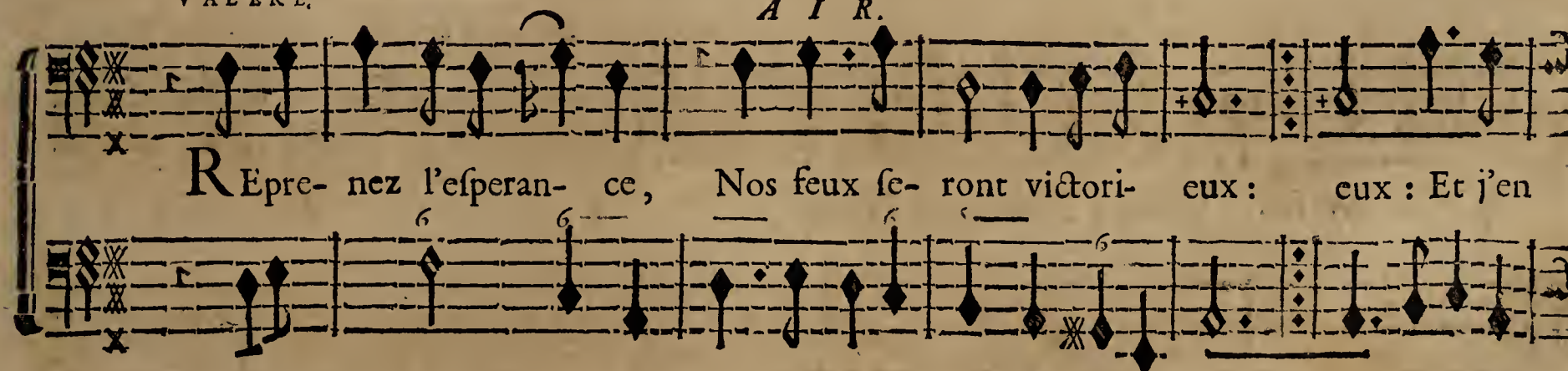




ment que la mort me separoit de vous.

VALERE.

A I R.



Repre- nez l'esperan- ce, Nos feux se- ront victori- eux: eux: Et j'en'

ay pour garands les Dieux, Vos at- traits & ma con- stan- ce : Et j'en... ce:

EMILIE.

Jusques au jour naif- sant abandonnez ces lieux, Je vais de mes de- voirs rem-

VALERE.

plir la loy su- prême, Je dois veiller i- cy. L'Amour veille pour nous.



EMILIE.

VALERE.

CE sont mes derniers soins, les Dieux en sont jaloux, Je retourne à l'Autel... VOUS fuyez

EMILIE. Vivement.

qui vous aime? A Mon bonheur je m'arrache moy-même, Je

VALERE.

porte à la Déesse un cœur trop plein de vous. L'Absence d'un mo-

Hh



ment m'est une peine extrême. *Le Théâtre s'obscurcit par l'extinction du feu sacré :  
La clarté cède à la Nuit.*

6-7-4 7-4-3



# SCENE IV.

## VALERE ET LES CHOEURS.

Vivement.

PRELUDE.

VIOLONS

BASSE-CONTINUE.



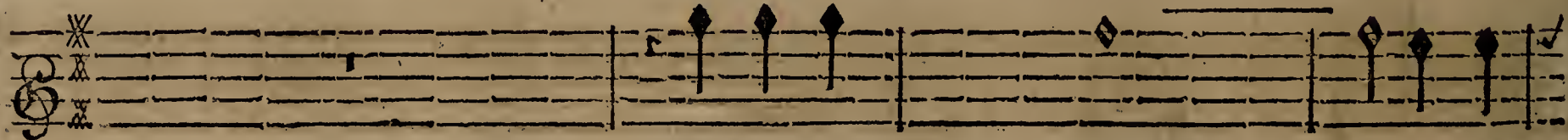
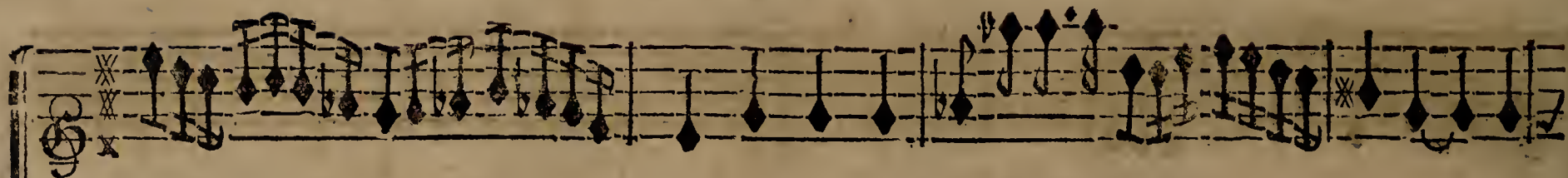
## P E T I T C H O E U R .

V I O L O N S .

Q U e l b r u i t a f - f r e u x ? q u e l l e n u i t e f - f r o y a - b l e ;

Q U e l b r u i t a f - f r e u x ? q u e l l e n u i t e f - f r o y a - b l e ;

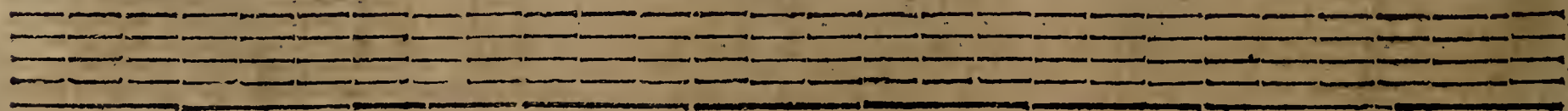
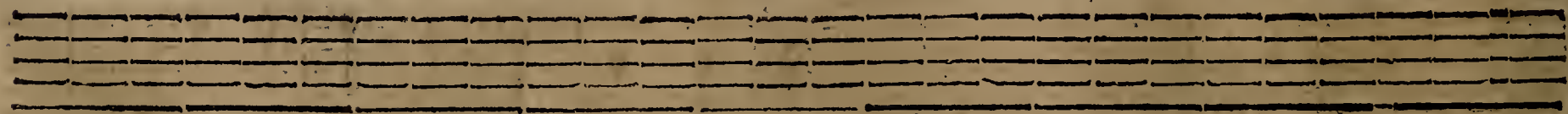
B A S S E - C O N T I N U E .



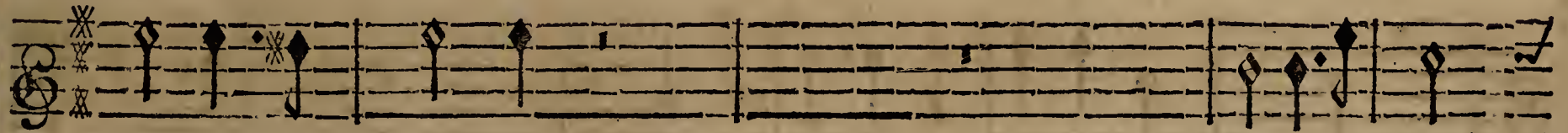
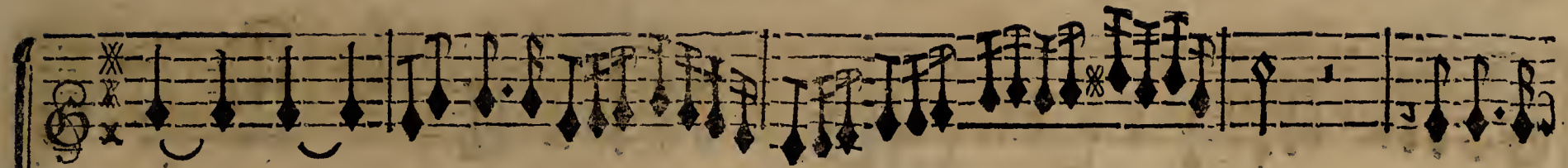
Quel bruit af- freux ? quelle



Quel bruit af- freux ? quelle

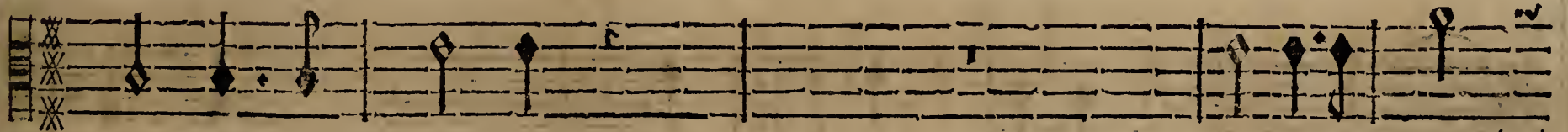






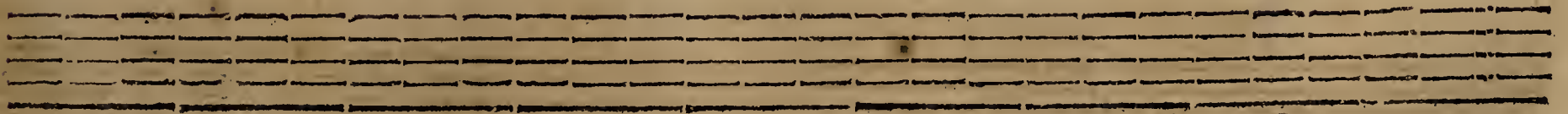
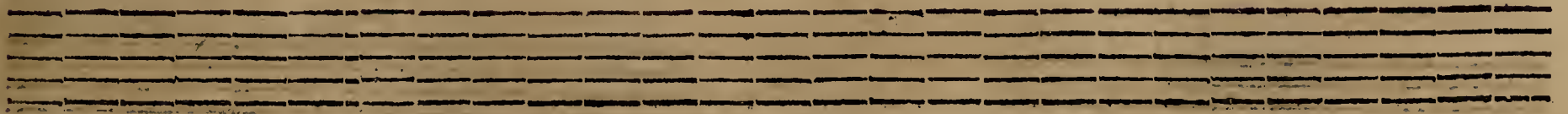
nuir ef- fro- yable ;

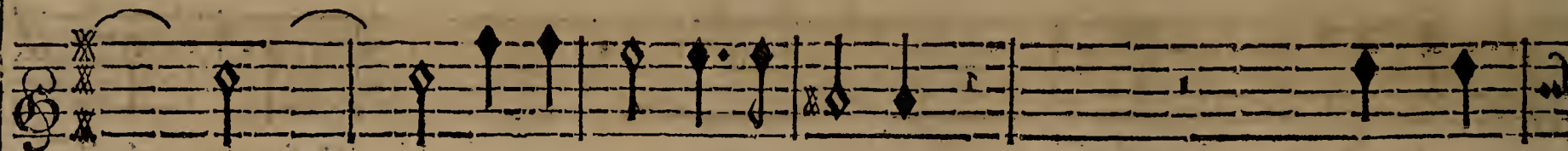
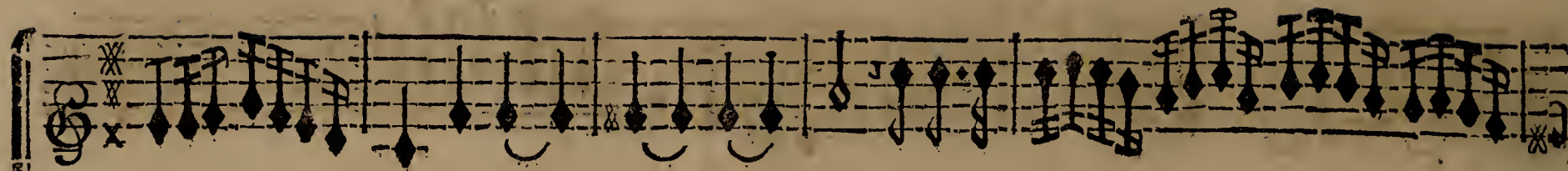
O fort cru- el !



nuir ef- fro- yable ;

O fort cru- el !





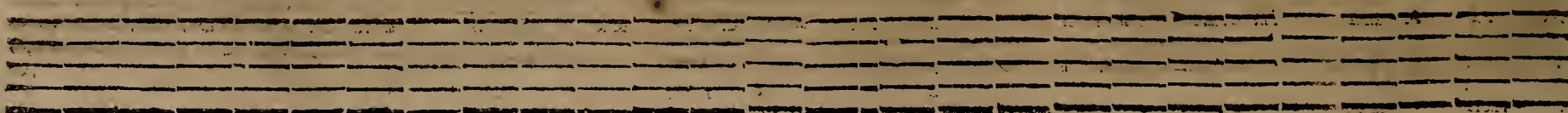
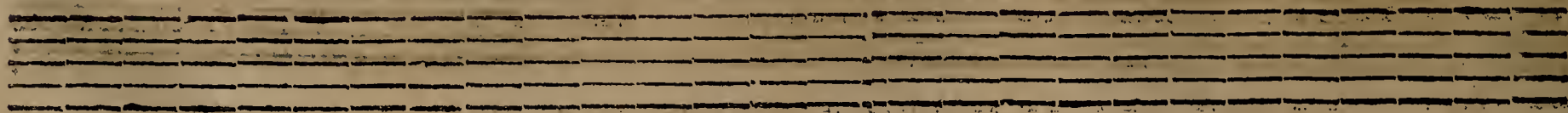
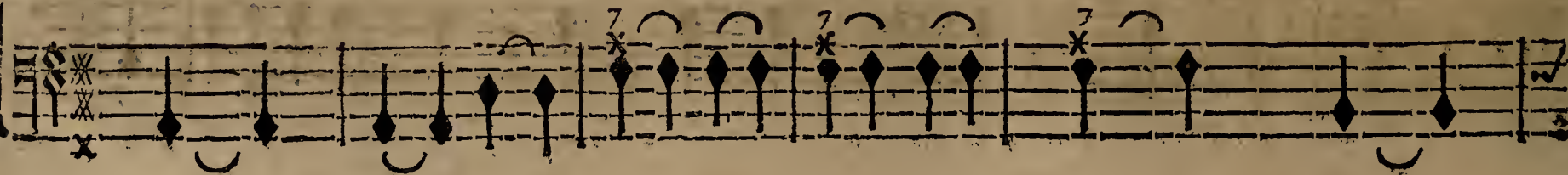
O Pre- tresse cou- pable !

O Pre-

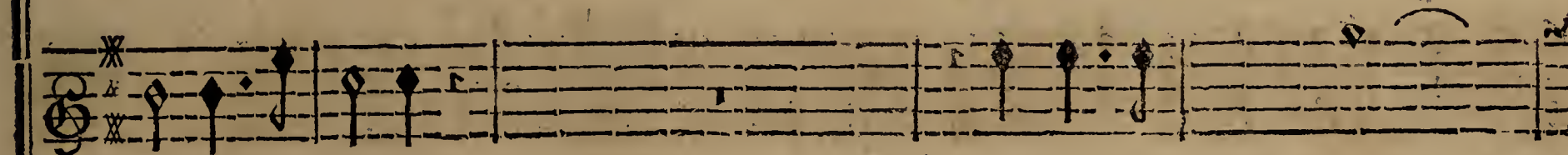
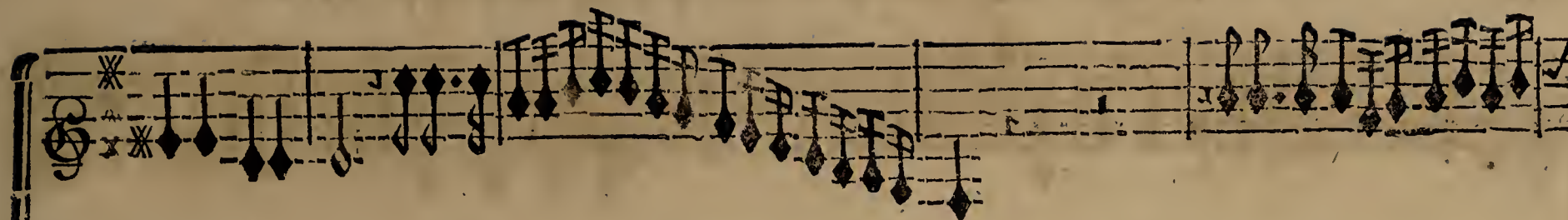


O Pre- tresse cou- pable !

O Pre-

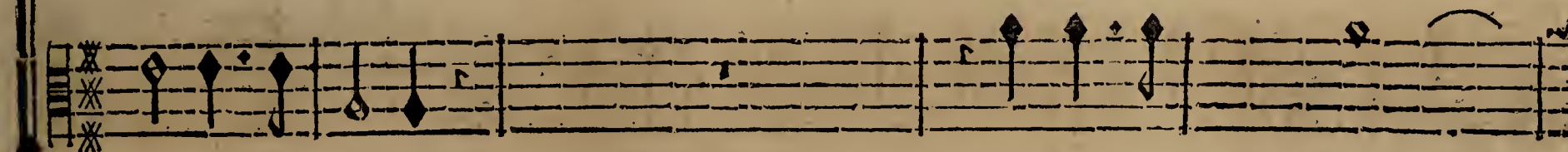






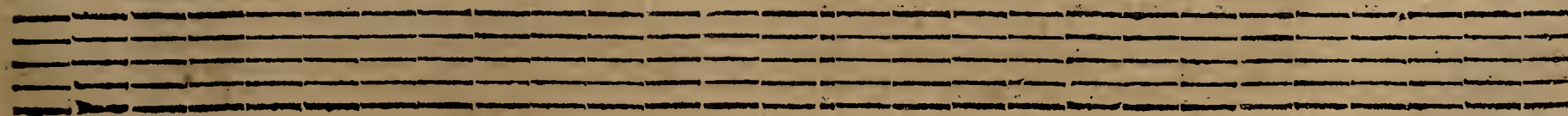
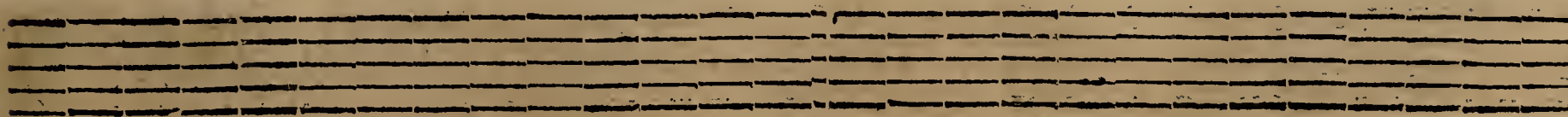
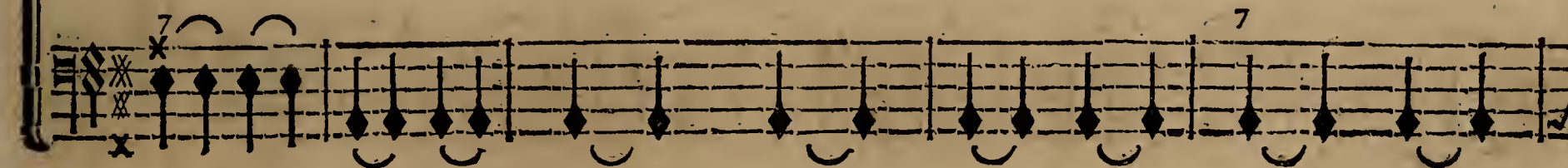
treffe cou- pable !

Quel bruit af- freux !



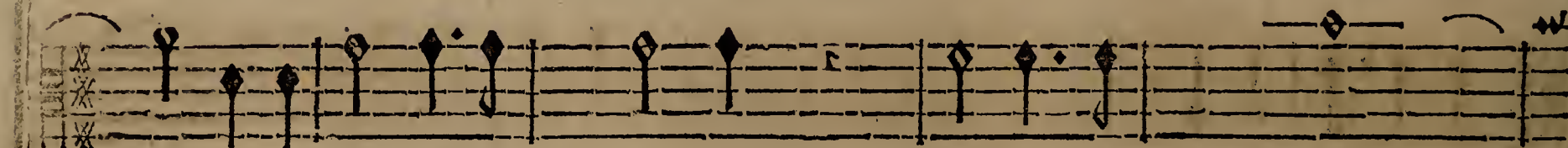
treffe cou- pable !

Quel bruit af- freux !

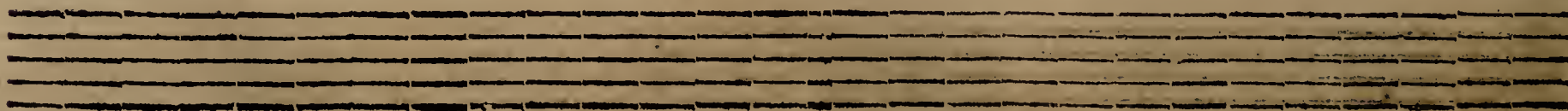
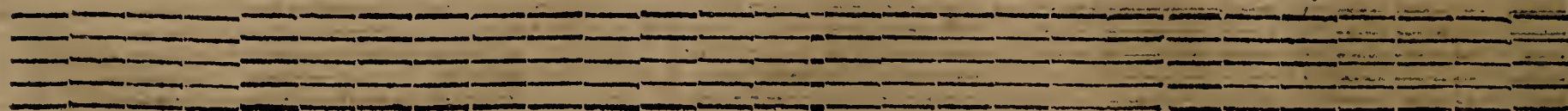




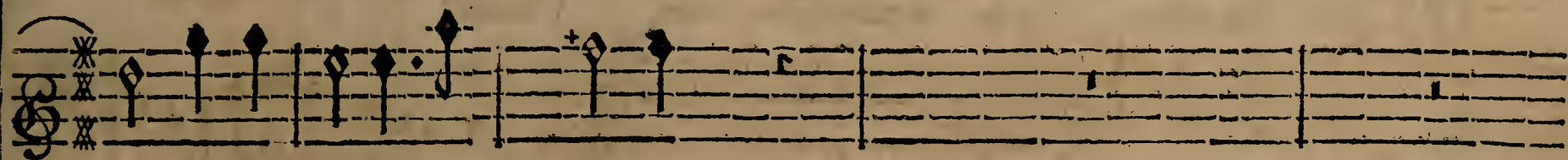
quelle nuit effro- yable ! O fort cru- el !



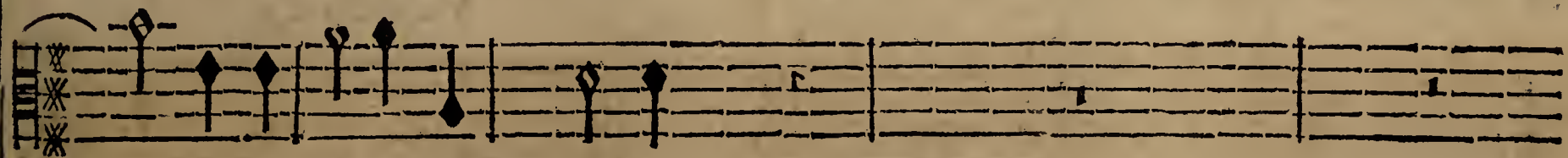
quelle nuit effro- yable ! O fort cru- el !



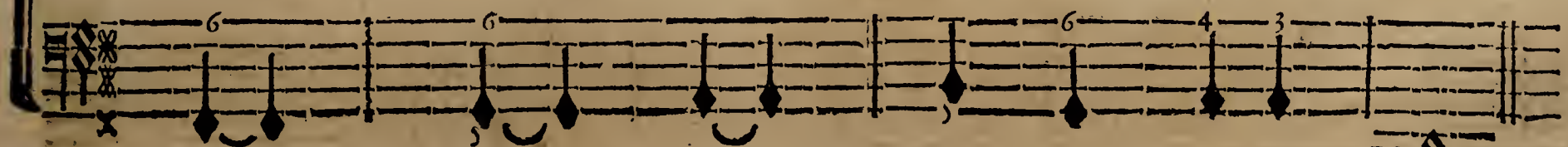
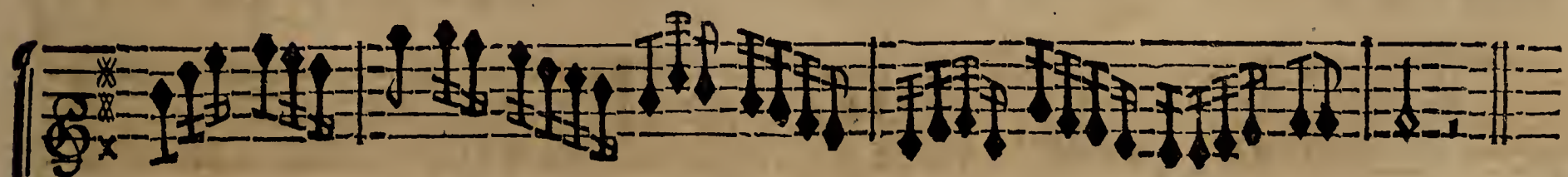
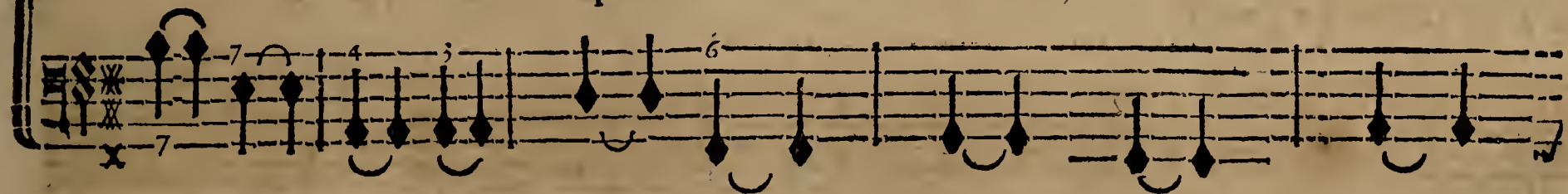




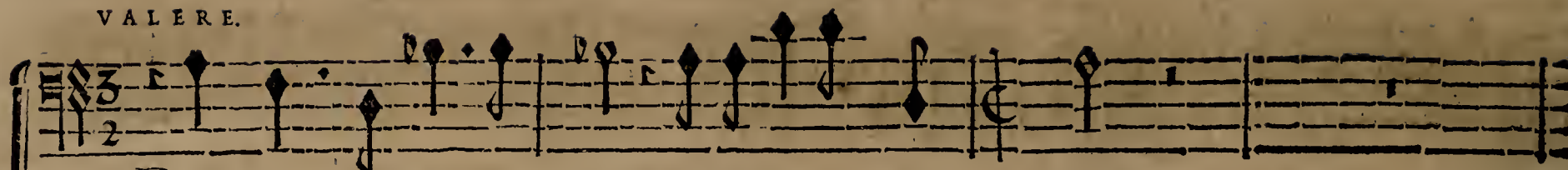
O Pre-tresse cou- pable !



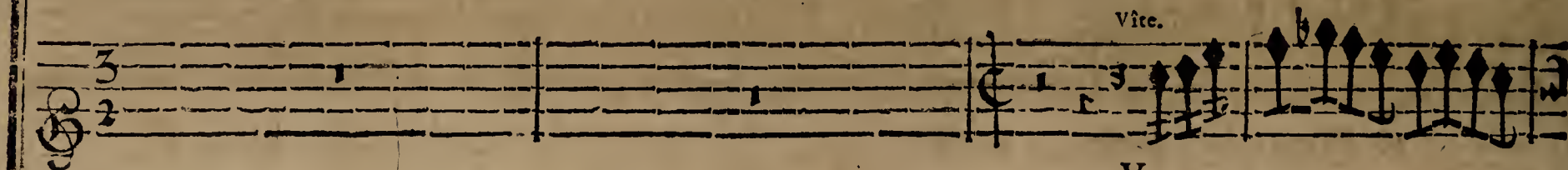
O Pretresse cou- pable !



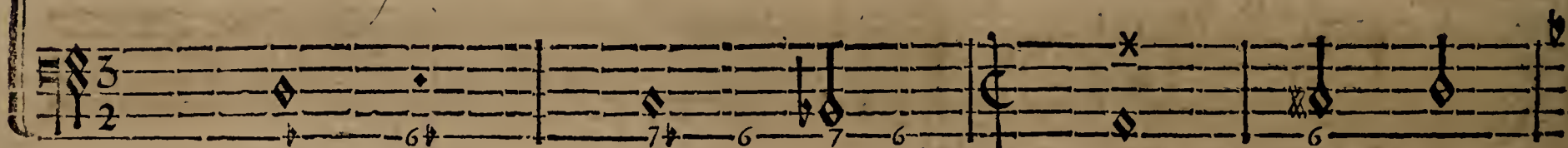
VALERE.



DE quels funestes cris retentissent ces lieux?



VIOLONS.



BASSE-CONTINUE.





## SCENE V.

EMILIE, VALERE.

EMILIE.

QU'ay-je fait! quelle horreur! Tonnez, frapez, grands Dieux: Sur moy

Doux.

6 8 X

BASSE-CONTINUE.

VALERE.

seule épuisez votre haine implacable. QU'avez-vous, Emi-lie? & quel

3/2

6 8 X

EMILIE.

trouble con-fus! JE tremble. Je fre-mis, Le Feu sa-cr   n'est plus.

Vivement.

J'entends d  -ja la foudre mena  ante, Les Pr  tres, le Se-

Doux.

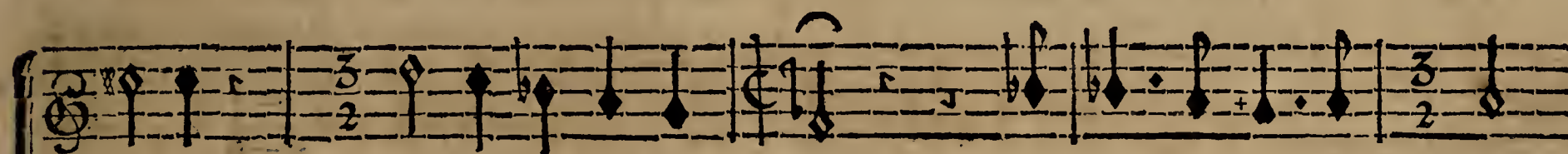
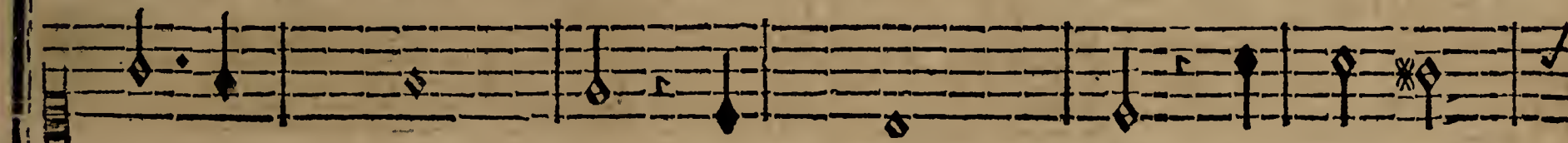
VIOLONS.

BASSE-CONTINUE.

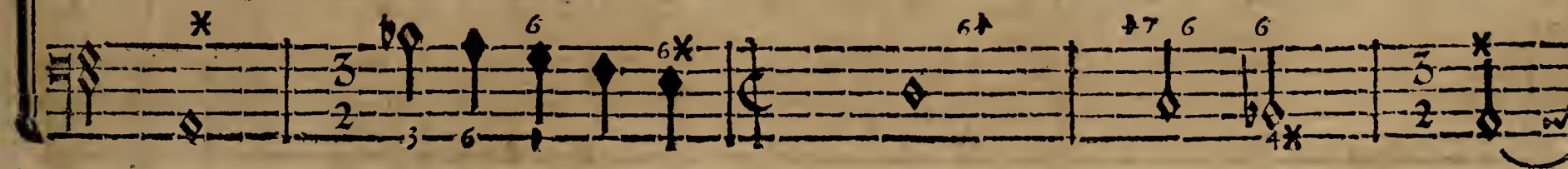




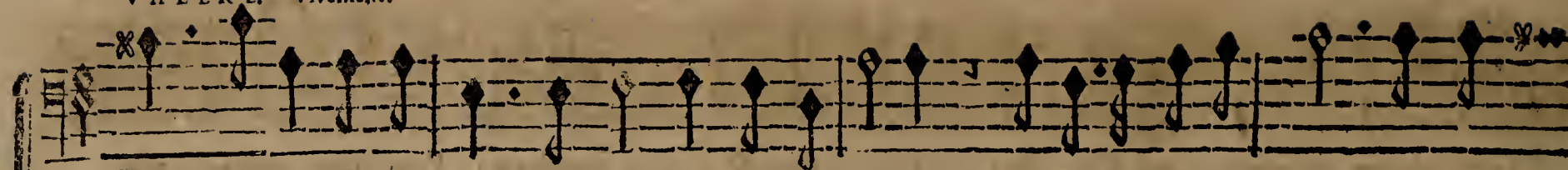
nat, les Peuples en fu- reur, L'on creuse mon tombeau, l'on m'y traîne vi-



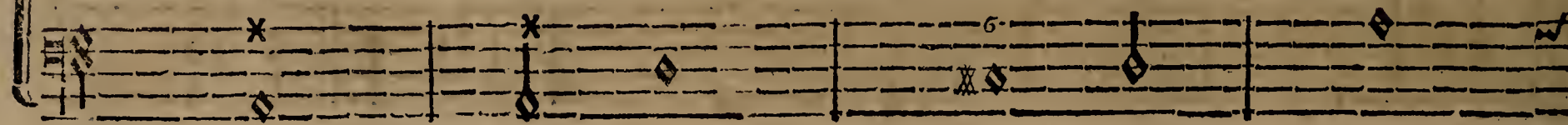
vante, Et d'une lente mort j'y vais subir l'hor- reur.



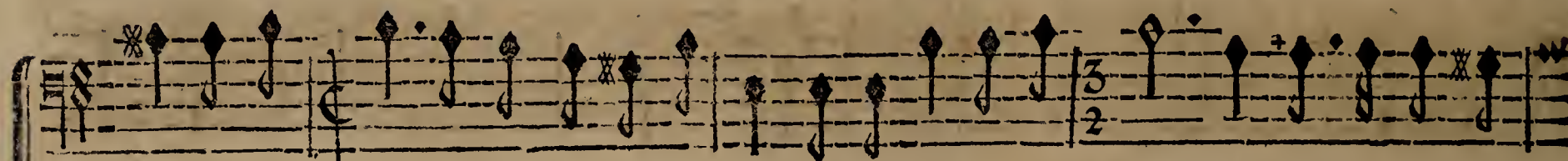
VALERE. Vivement.



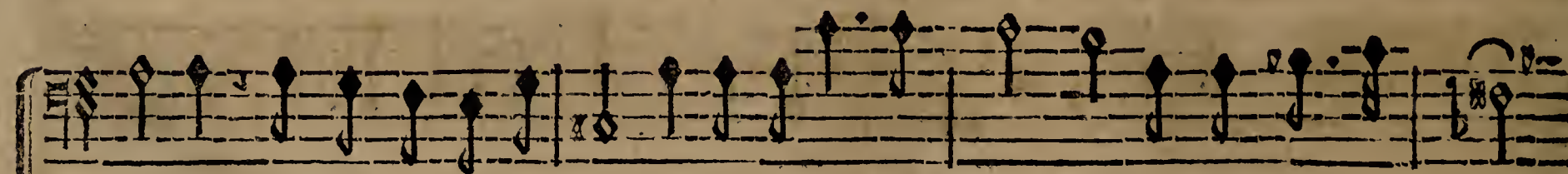
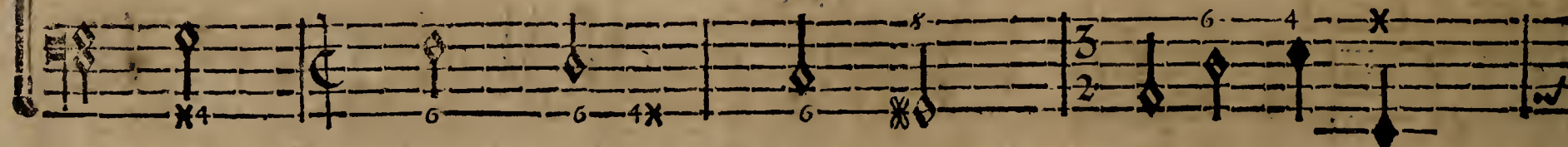
AH! perisse plu- tôt ce Peuple & sa puissance , Perisse mille fois Les a-



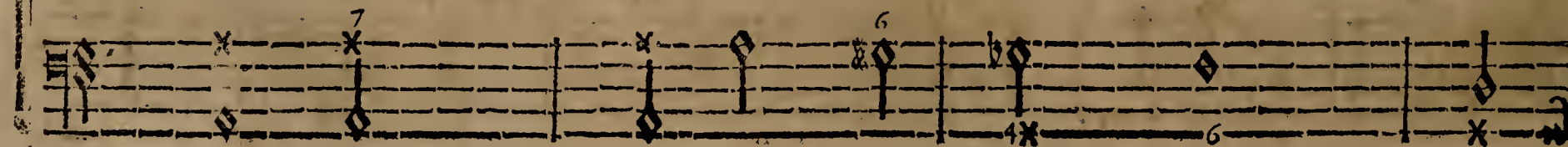
BASSE-CONTINUE.



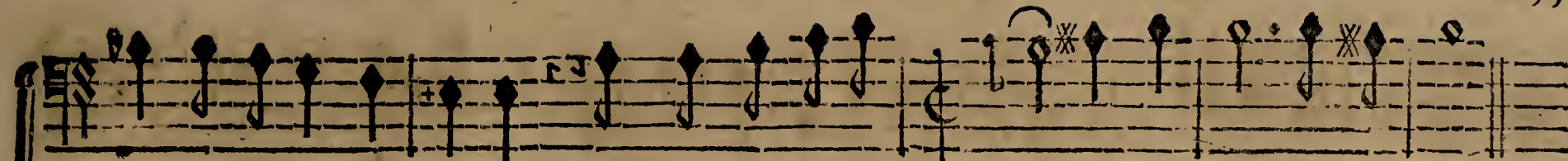
veugles au- teurs de ces barbarres loix, Qui des fautes du fort accablent l'inno-



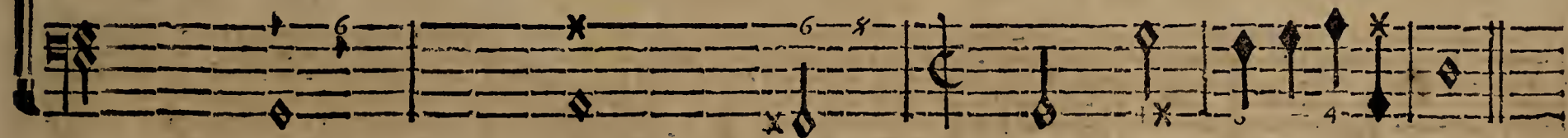
cence , Je vous verrois pe- rir ! Impito- yables Dieux ; Ah ! si des feux si purs ,





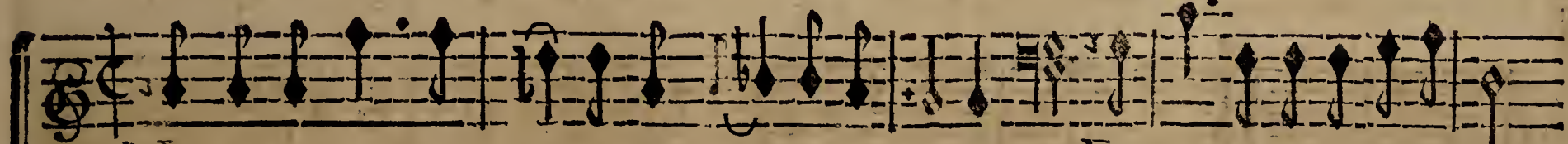


arment vôtre ven-geance , Qui donc est inno-cent ou cou-pable à vos yeux ?

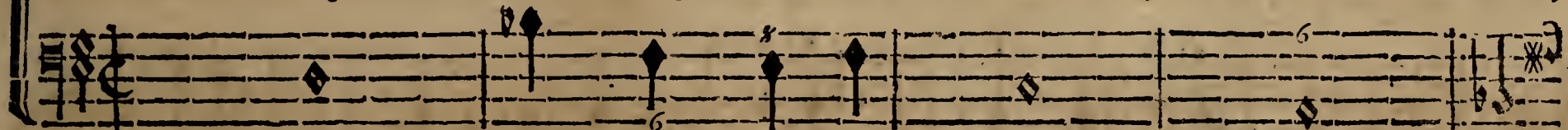


EMILIE.

VALERE.



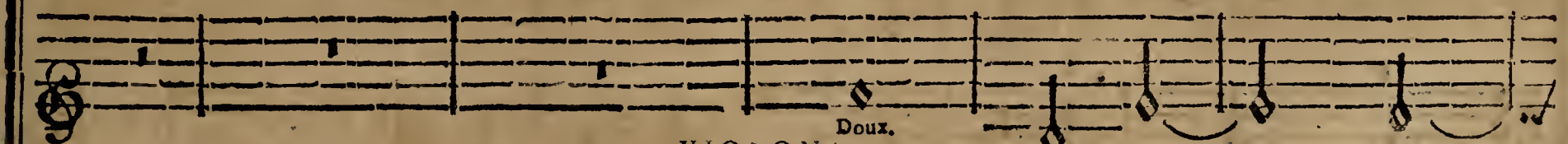
NE faites point aux Dieux un repro-che inu-tile. FUYONS de ces funestes lieux ,



EMILIE.

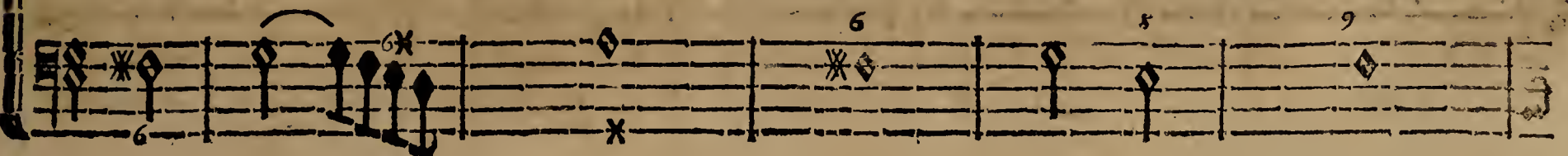


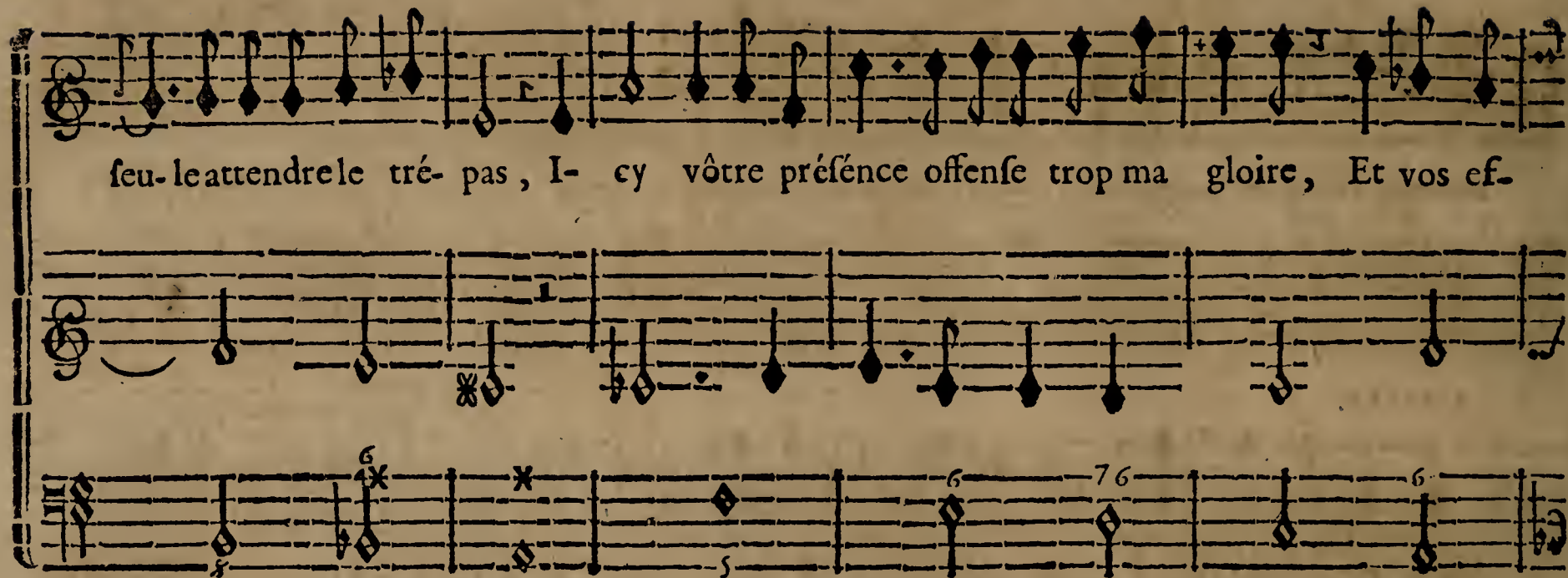
Suivez qui vous adore... OU fe-ra nôtre a-zile ? Non , non , laissez-moy



Doux.

VIOLONS



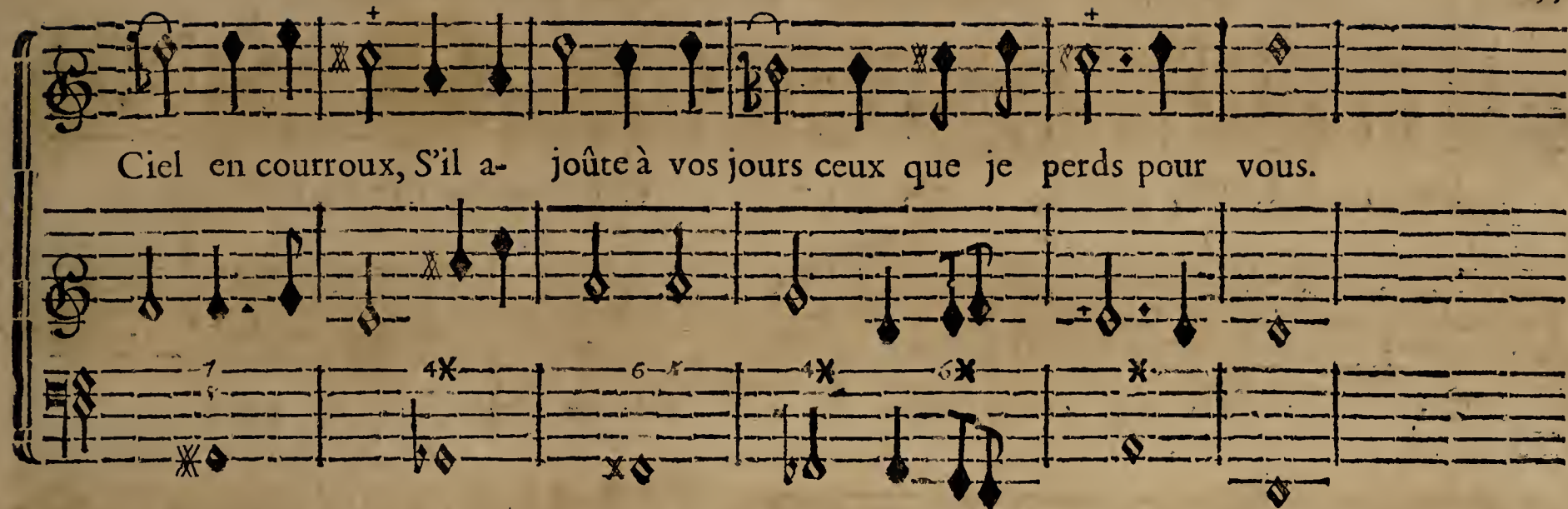


feu-leattendrele tré-pas, I- cy vôtre présence offense trop ma gloire, Et vos ef-



forts ne me sauveront pas: Adieu, *Lentement.* conservez ma memoire; Je pardonne au





Ciel en courroux, S'il a- joute à vos jours ceux que je perds pour vous.

Vivement.

E N S E M B L E.

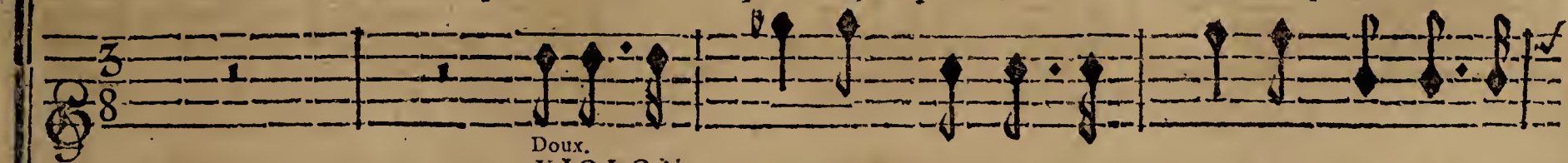
EMILIE.



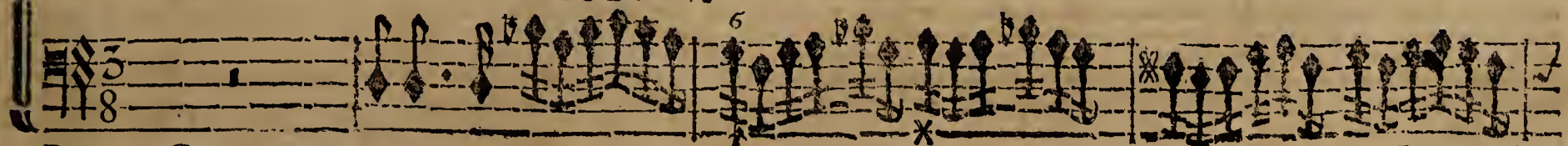
Ciel impla- cable que j'im- plore, Ciel im- pla- cable que j'im-

VALERE.

Ciel impla- cable que j'implore, Ciel im- pla- cable



Doux.  
VIOLONS.



BASSE-CONTINUE.

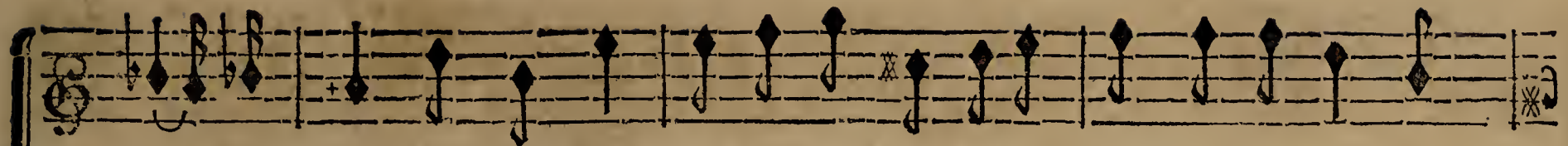
K K

The musical score is written for two voices and two piano instruments. The vocal parts are in treble and alto clefs, while the piano parts are in treble and bass clefs. The lyrics are in French and are repeated for both voices.

pleure , Frappe , lan- - - - ce tes coups , ter- mine

que j'implore , Frappe , lan- - - - ce tes coups , ter- mine

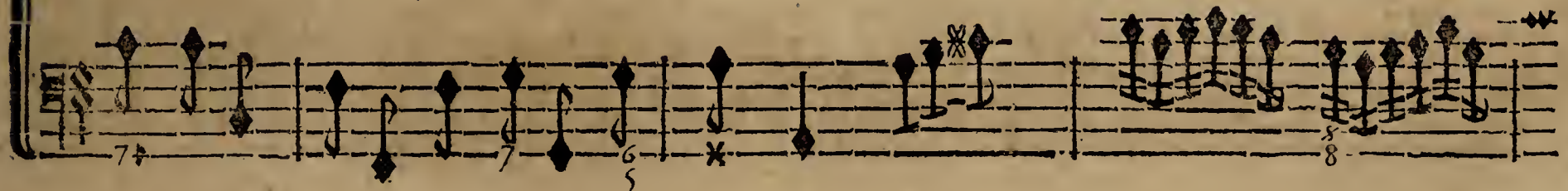
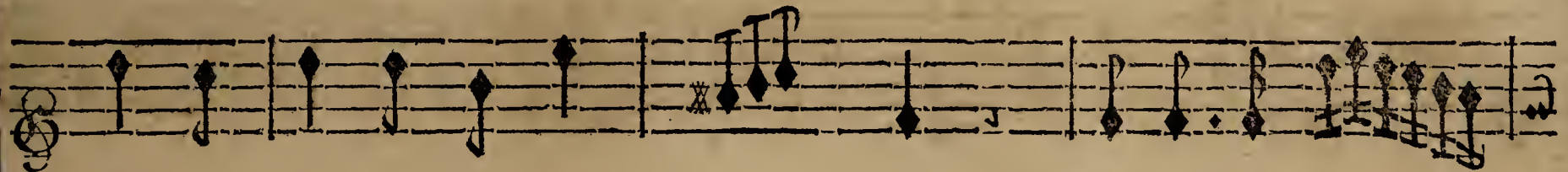




nos malheurs, Non, non, non, fai sur moy seule éclat- ter tes rigueurs. Non,



nos malheurs, Non, non, non, non, fai sur moy seul éclat- ter tes ri-



non, Lan- ce tes coups, lan- ce tes

guez, Non, non, non, non, lan- ce, lan- ce tes

The musical score consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a keyboard accompaniment in treble clef. The fourth staff is a keyboard accompaniment in bass clef. The music is in 6/8 time, indicated by the '6' and '8' in the first measure of the third staff. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten markings, including '7' and '6' above the fourth staff, and 'X' marks above some notes.



The musical score is written for two voices and two instruments. The first voice part (top staff) is in treble clef, and the second voice part (second staff) is in treble clef. The first instrument part (third staff) is in treble clef, and the second instrument part (bottom staff) is in treble clef. The lyrics are: "coups, termine nos malheurs. Ciel implacable que j'implore,". The music features various note values, rests, and accidentals. There are some markings like 'x' and '\*' on the staves, possibly indicating specific performance techniques or corrections. The score is divided into measures by vertical bar lines.

coups, termine nos malheurs. Ciel implacable que j'implore,

coups, termine nos malheurs. Ciel implacable que j'im-

The musical score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The lyrics are in French and are written below the staves. The music consists of eighth and sixteenth notes, with some rests and accidentals. The lyrics are: "fai sur moy seule é-clater tes ri-gueurs , fai sur moy seule é-cla-plore , fai sur moy seul é-cla-ter tes rigueurs , fai sur moy". The score ends with a double bar line and a repeat sign.

fai sur moy seule é-clater tes ri-gueurs , fai sur moy seule é-cla-  
plore , fai sur moy seul é-cla-ter tes rigueurs , fai sur moy



ter tes ri- gueurs. Non, non, lan- - - - ce, lan- - - - ce tes

seul écla- ter tes rigueurs. Non, lan- - - - ce tes

The musical score consists of four staves. The first and third staves are for voices, using treble clefs. The second and fourth staves are for instruments, using bass clefs. The lyrics are written below the first and second staves. The music features various note values, including minims, crotchets, and quavers, with some passages marked with '6' and 'x'.

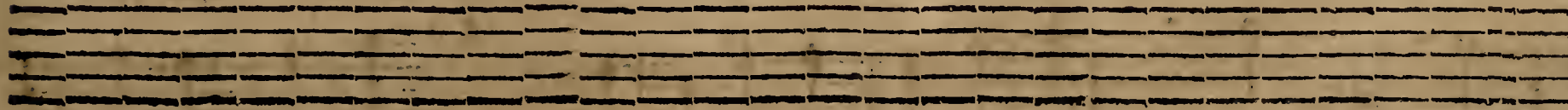
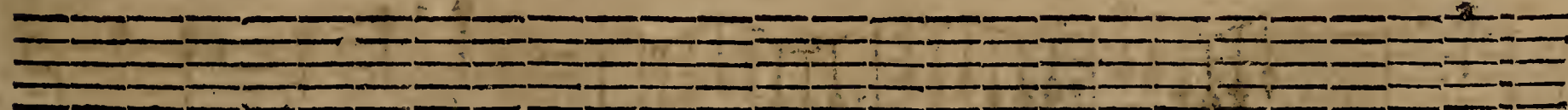
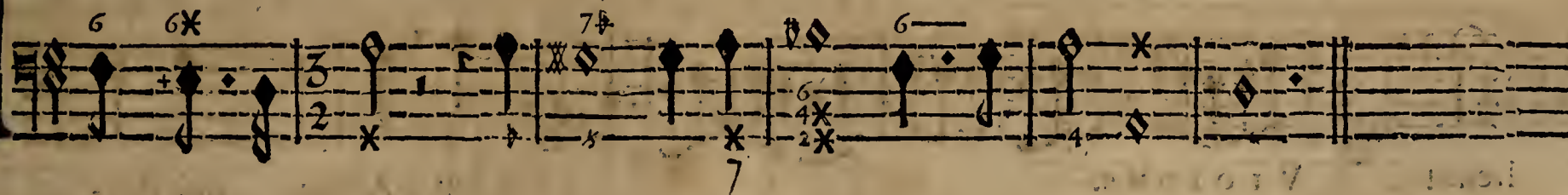
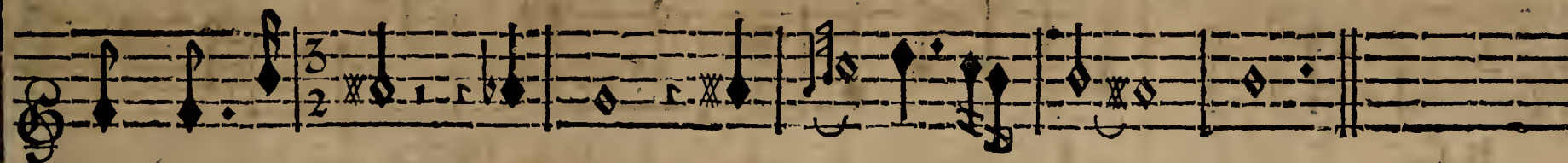
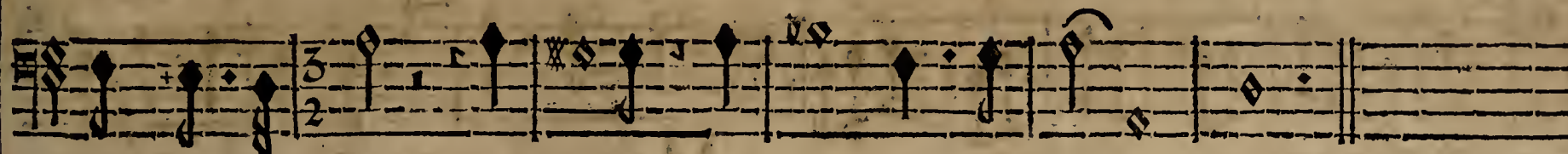
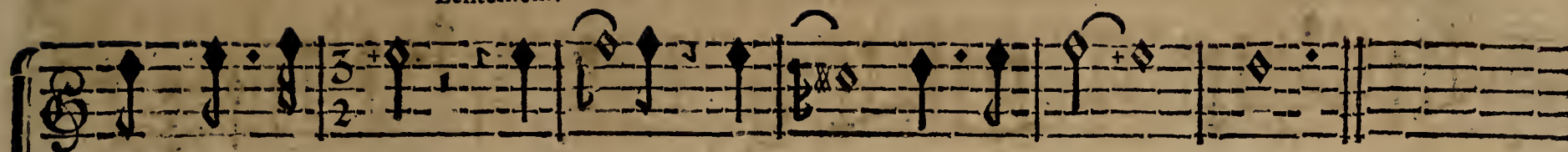


coups, fai sur moy seule écla- ter tes rigueurs, fai sur moy seule écla-

coups, fai sur moy seul éclater tes ri- gueurs, fai sur moy seul écla-



Lentement.





D U O.

Gracieusement.  
Doux.

PRELUDE.

M Ais, quel éclat se répand dans ces

VIOLONS.

M Ais, quel é-clat se répand dans ces

B-C.

VIOLONS.

lieux!

C'est l'Amour qui des-

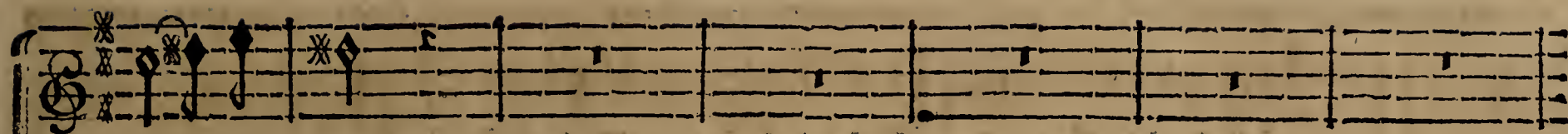
VIOLONS.

lieux!

C'est l'Amour qui des-

VIOLONS.

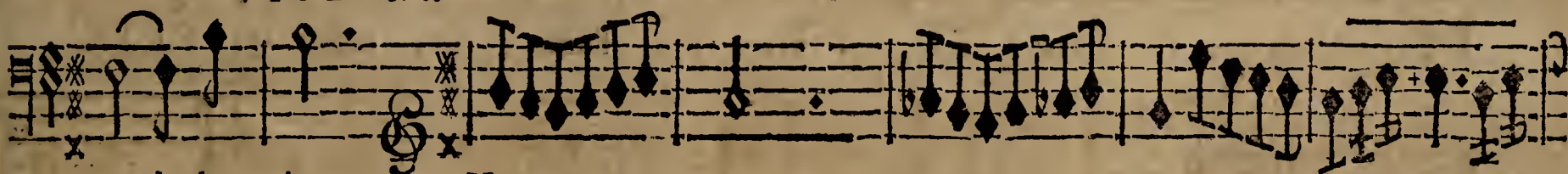




cend des cieux.

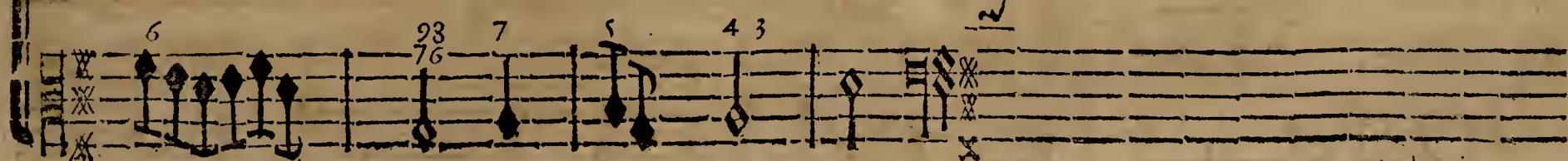
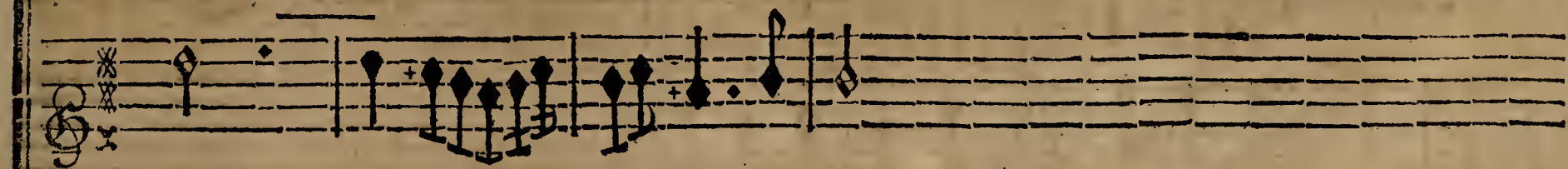
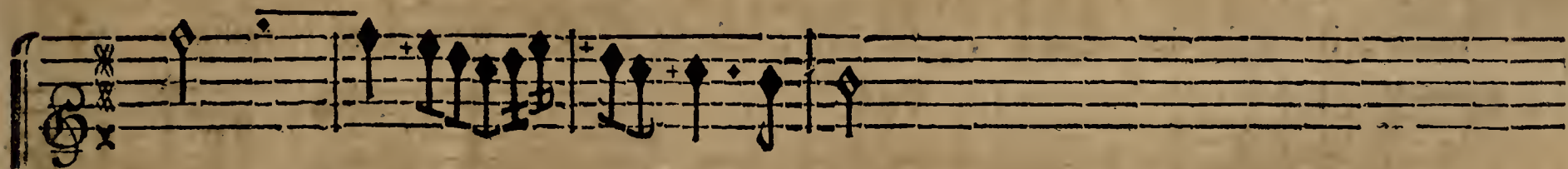
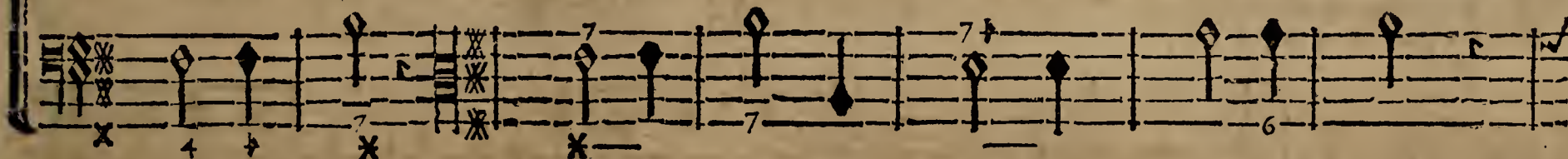


VIOLONS.



cend des cieux.

VIOLONS.





## SCENE VI.

L'AMOUR, EMILIE, VALERE.

L'Amour, un flambeau à la main, descend sur un nuage.

L'AMOUR.

Mon flambeau sur l'Autel fait re-vivre la flamme, Les maux que fait l'A-

BASSE-CONTINUE.

mour, il sçait les reparer; Vivez, belle Emi-lie, & rassurez vô-

tre ame, C'est votre hymen que je viens éclairer.



EMILIE.

E N S E M B L E.

TU fle- chis les destins con- traires , Amour , ah ! qu'à ce prix nos peines

VALERE.

TU flechis les destins contrai- res , Amour , ah ! qu'à ce prix nos pei- nes

nous sont cheres! V I O L O N S. L'AMOUR.

V Enez Peuples, ve-

nous sont cheres! V I O L O N S.



nez, venez, cele- brez ce beau jour, L'hymen d'une Ve- stale a fondé votre empire,

Une autre y fait bril- ler le flambeau de l'Amour: Chantez,



chan- tez, ouvrez vos cœurs aux transports que j'inspi- re.

M A R C H E.

VIOLONS.







VALERE, au Peuple.

V Ous qui voyez l'Objet dont je suis enchanté, Applaudis- sez à

BASSE-CONTINUE.

ma felici- té.

*On reprend la M A R C H E , cy-devant , page 271.*

VALERE, à EMILIE.

L E Feu qu'en ce tem- ple on ado- re, Languit, s'éteint s'il man-

M m

que de secours: Le Feu qui pour vous me dévore, A pris dans vos

beaux yeux dequoy durer toujours. jours.

P R E' L U D E.

VIOLONS.

VALERE.

B-C.

Que de vos chants retentissent les





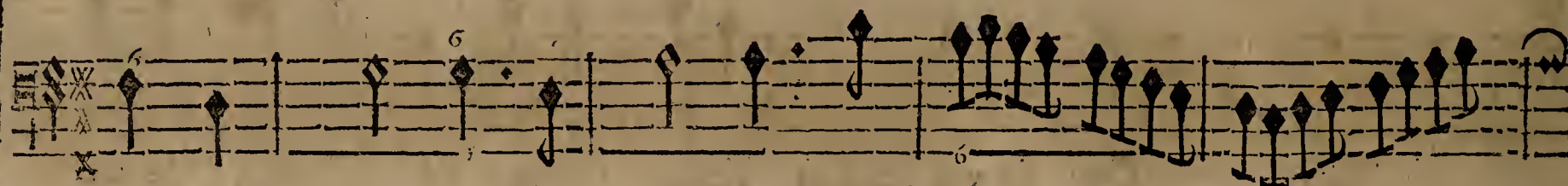
airs; Que de vos chants reten- tissent les airs, Je tri-



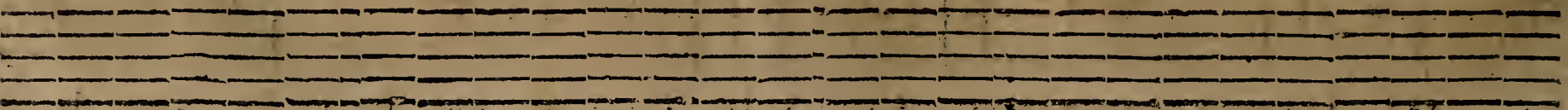
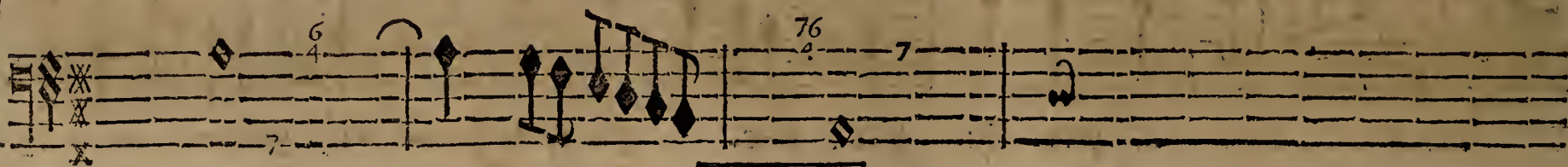
om- phe du fort, B-C. qui vous faisoit la guer-



re. L'Amour commande au Ciel, à la Terre aux En- fers; Et dans la  
M m ij



main des Dieux il é- teint le ton- ner-





## C H O E U R.

Que de nos chants reten- tissent les

Que de nos chants reten- tissent les airs, Triomphez ,

re.

BASSE-CONTINUE.

airs; Triom- phez, Triom- phez du De- stin ,

Que de nos chants reten- tissent les airs ;

Que de nos chants reten- tif-

Que de nos chants reten- tissent les airs ; Triom- phez,



Triomphez - - - du De- stin qui vous faisoit la guerre;

Triom- phez du De- stin, Triom- phez du Destin qui vous faisoit la guerre,

sent les airs; Triom- phez du Destin qui vous faisoit la guerre;

- Triomphez - - - du De- stin qui vous faisoit la guerre.

A handwritten musical score on aged paper, titled "LES QUATRE ELEMENTS,". The page is numbered "280" in the top left corner. The score consists of seven staves, each with a treble clef and a key signature of one sharp (F#). The notation is in a historical style, featuring diamond-shaped notes and stems. The first four staves are relatively simple, each containing a single melodic line with diamond notes. The fifth staff is more complex, featuring a series of diamond notes with stems, some of which are beamed together. The sixth and seventh staves continue the melodic lines, with the seventh staff ending with a double bar line and a repeat sign. The paper shows signs of age, including a large brown stain on the left side and some fading of the ink.



The musical score is arranged in six staves. The first four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses) and contain mostly whole and half notes. The fifth staff is for a woodwind instrument (likely Flute or Oboe) and contains more complex figures with eighth and sixteenth notes. The sixth staff is for a keyboard instrument (likely Harpsichord or Spinett) and contains a complex figured bass line with many sixteenth and thirty-second notes, including figured bass notation (6, 6, \*, 4\*, 6, 4, \*).

L'Amour com-

N n

L'Amour commande au Ciel, à la terre, aux En- fers ; Et dans la

mande au Ciel, L'Amour commande au Ciel, à la Terre, aux En- fers ;

L'Amour commande au Ciel, à la Terre, aux En- fers ; Et dans la

L'Amour commande au Ciel, à la Terre, aux En- fers ;

6 3 4 6



main des Dieux il éteint le tonner- re, Et dans la main des Dieux

Et dans la main des Dieux il éteint le tonner- re,

main des Dieux il éteint le tonner- re, Et de la main des Dieux

Et dans la main des Dieux il éteint le tonner-



il é- teint le tonner- re; Triom- phiez ,

il é- teint le tonner- re; Triom- phiez ; Que

il éteint le tonnerre ; Que de nos chants reten- tissent les airs ;

re ;

4 7 8

Detailed description: This is a page from a musical score titled 'LES QUATRE ELEMENTS'. It contains six systems of music. Each system consists of a vocal line (treble clef) and an instrumental line (bass clef). The lyrics are in French and are written below the vocal line. The music is written in a style typical of 18th or 19th-century French opera or ballet. There are various musical notations including notes, rests, and ornaments. The page number '284' is in the top left corner, and the title 'LES QUATRE ELEMENTS,' is at the top center.



Triomphez, Triomphez du Destin qui vous faisoit la guerre,

de nos chants retentissent les airs, Triomphez;

Triomphez; Que de nos chants retentissent les

Que de nos chants retentissent les



Que de nos chants reten- tissent les airs; Triomphez,

Que de nos chants reten- tissent les airs;

tissent les airs; Triom- phez, Triom- phez , du De- stin, Triom-

airs; Triomphez , Triomphez , Triomphez ,

6 X4

4 2 X4 6 7 4

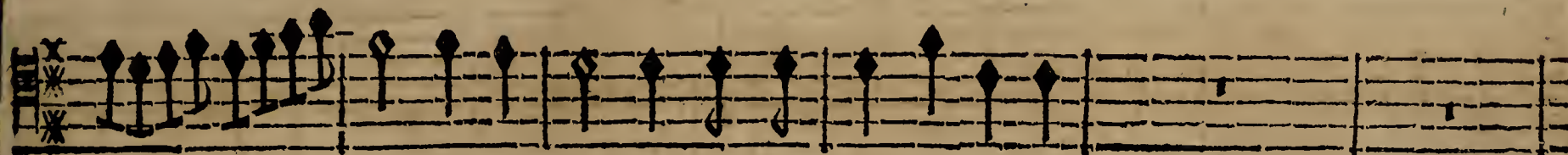




Triomphez du Destin qui vous faisoit la guerre ;



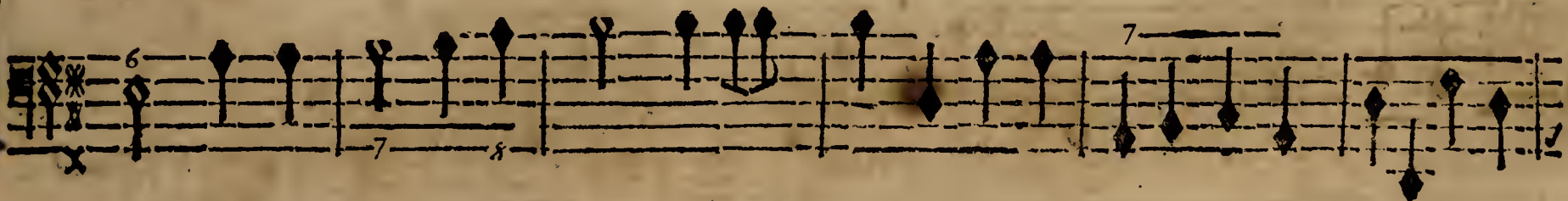
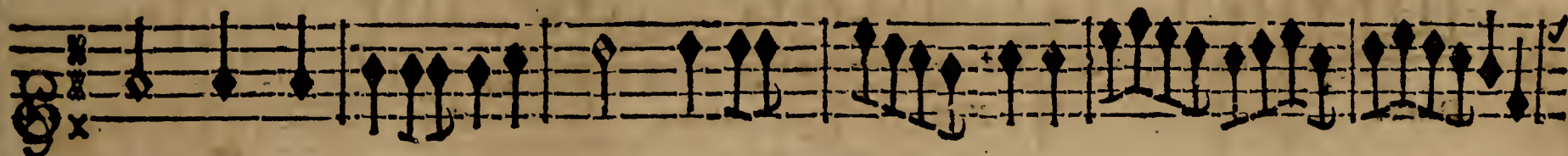
Triomphez du Destin qui vous faisoit la guerre ;



phez du Destin qui vous faisoit la guerre.



Triomphez du Destin qui vous faisoit la guerre.



The musical score consists of five systems of staves. The first four systems are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses) and contain only rests. The fifth system is for a solo instrument (likely a flute or violin) and contains a melodic line with dynamic markings. The sixth system is for a basso continuo or keyboard instrument and contains a figured bass line.

*Doux.* *Fort.* *Doux.* *Fort.*



*Reprise pour la Fin de l'Acte.*

L'Amour commande au Ciel, à la Terre, aux En-

L'Amour commande au Ciel, à la

L'Amour commande au Ciel, à la

L'Amour commande au Ciel, à la

Doux.

fers. L'Amour commande au Ciel, à la Terre, aux En- fers; Et dans la

Terre, aux En- fers. L'Amour commande au Ciel, à la Terre, aux En- fers;

Terre, aux En- fers; L'Amour commande au Ciel à la Terre, aux En- fers.

Terre aux En- fers. L'Amour commande au Ciel à la Terre, aux En- fers.

The musical score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, with some words split across lines. The music features various note values, including eighth and sixteenth notes, and rests. The final staff includes a '5' above the first measure and '6' below the second, third, and fourth measures, possibly indicating fingerings or measure numbers.





main des Dieux il éteint le tonner- re, Et dans la main des Dieux il é-



Et dans la main des Dieux il é- teint le ton- ner-

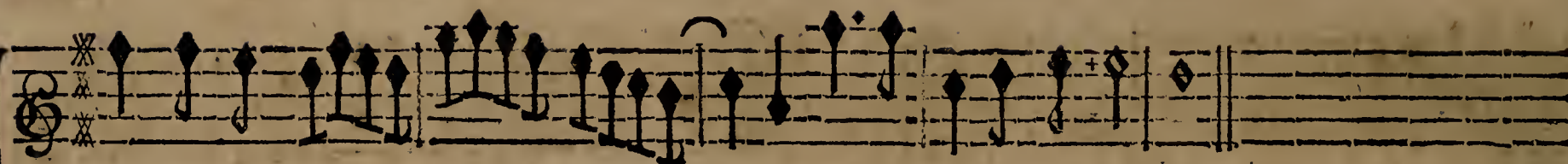


Et dans la main des Dieux il é- teint, il é- teint le ton-

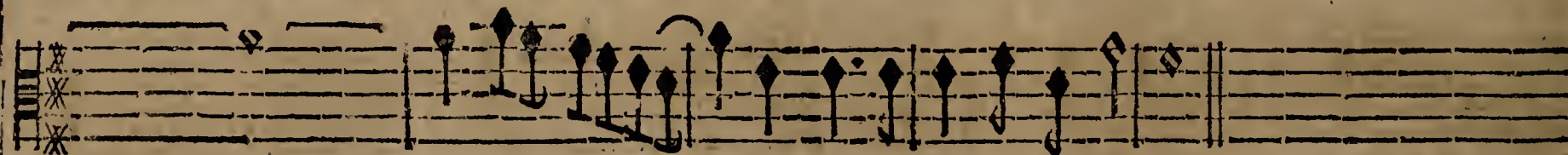


Et dans la main des Dieux il é- teint le ton- ner-





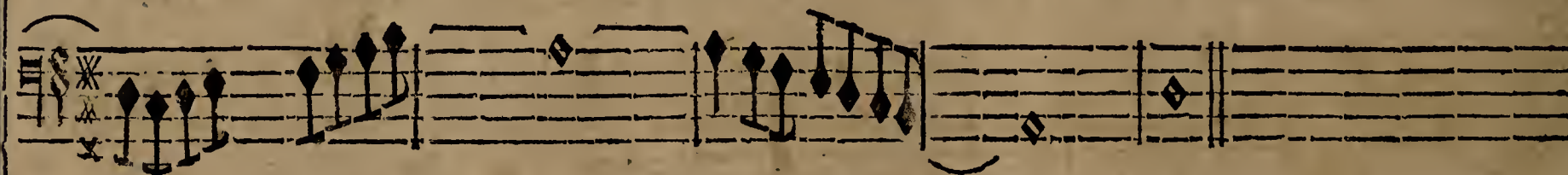
teint le tonner- re, il éteint le tonnerre.



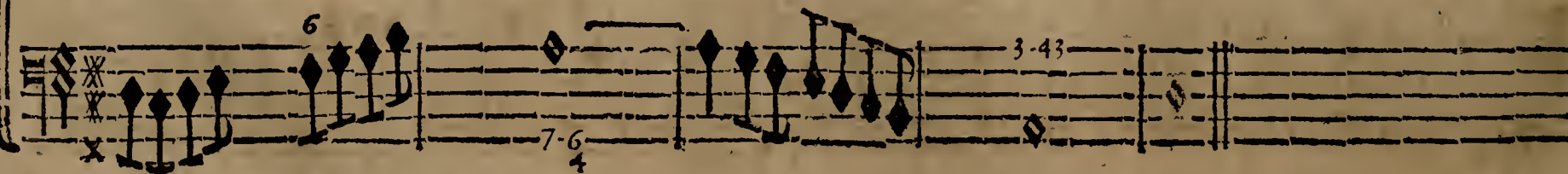
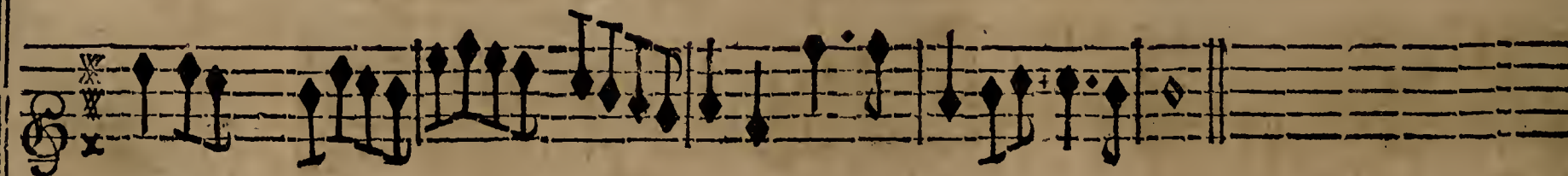
re, il éteint le tonnerre.



nerre, il é- teint le tonnerre, il éteint le tonnerre.



re.





CHACONNE.

VIOLONS.

BASSE-CONTINUE.



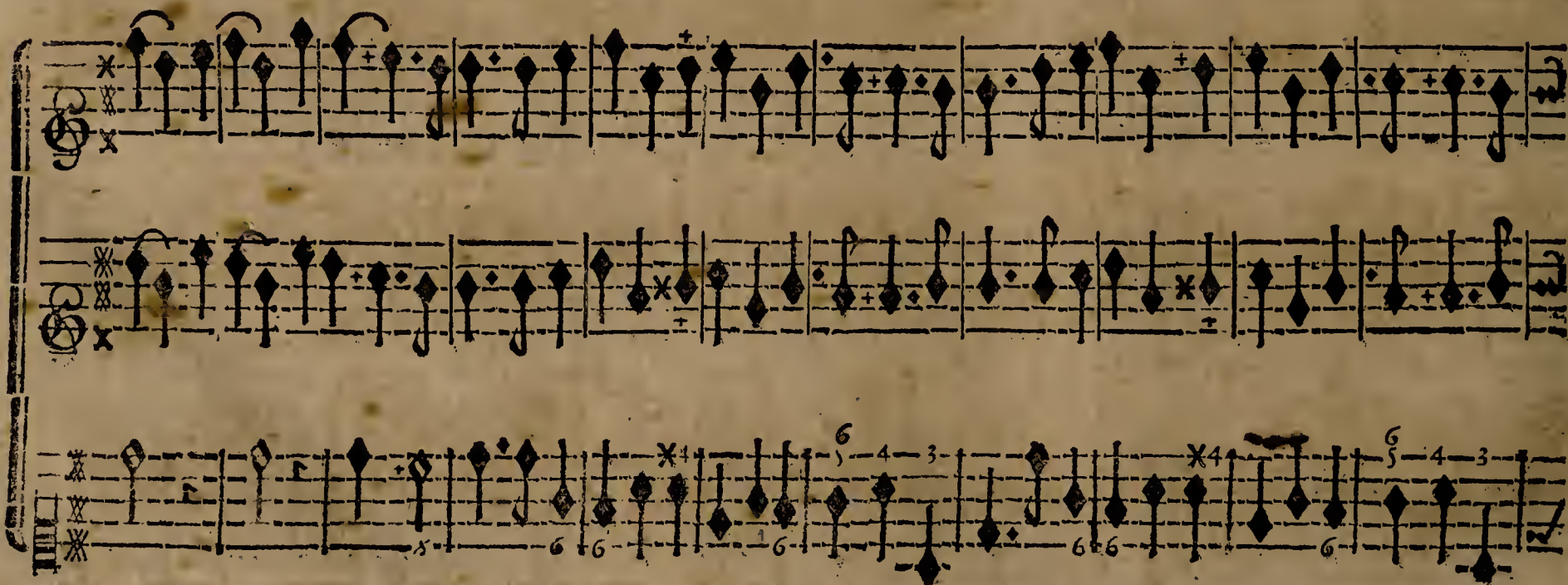


HAUTBOIS. Tous.

HAUTBOIS. Tous.

VIOLONS. Tous.

This block contains the first three staves of a musical score. The first two staves are for Hautbois (Hautbois) and the third is for Violons (Violins). Each staff has a treble clef and a key signature of one sharp (F#). The music is written in a single system. The first staff has a 'Tous.' marking. The second staff has a 'Tous.' marking. The third staff has a 'Tous.' marking. The music consists of eighth and sixteenth notes, with some rests and accidentals.



This block contains the continuation of the musical score, consisting of three staves. The first two staves are for Hautbois (Hautbois) and the third is for Violons (Violins). Each staff has a treble clef and a key signature of one sharp (F#). The music is written in a single system. The first staff has a 'Tous.' marking. The second staff has a 'Tous.' marking. The third staff has a 'Tous.' marking. The music consists of eighth and sixteenth notes, with some rests and accidentals.



The musical score is arranged in five systems. Each system consists of a vocal line (top) and a lute line (bottom). The vocal lines are written in G-clef and the lute lines in C-clef. The music is in 6/8 time. The first system is marked 'Tous.' and the second is also marked 'Tous.'.

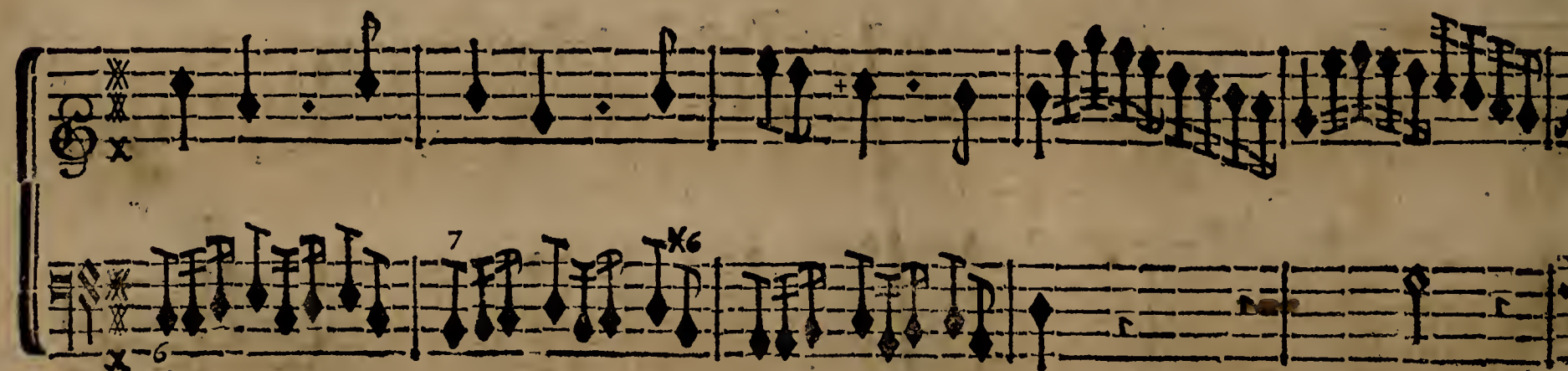
**System 1:** Vocal line: G-clef, 6/8 time. Lute line: C-clef, 6/8 time. Marked 'Tous.'.

**System 2:** Vocal line: G-clef, 6/8 time. Lute line: C-clef, 6/8 time. Marked 'Tous.'.

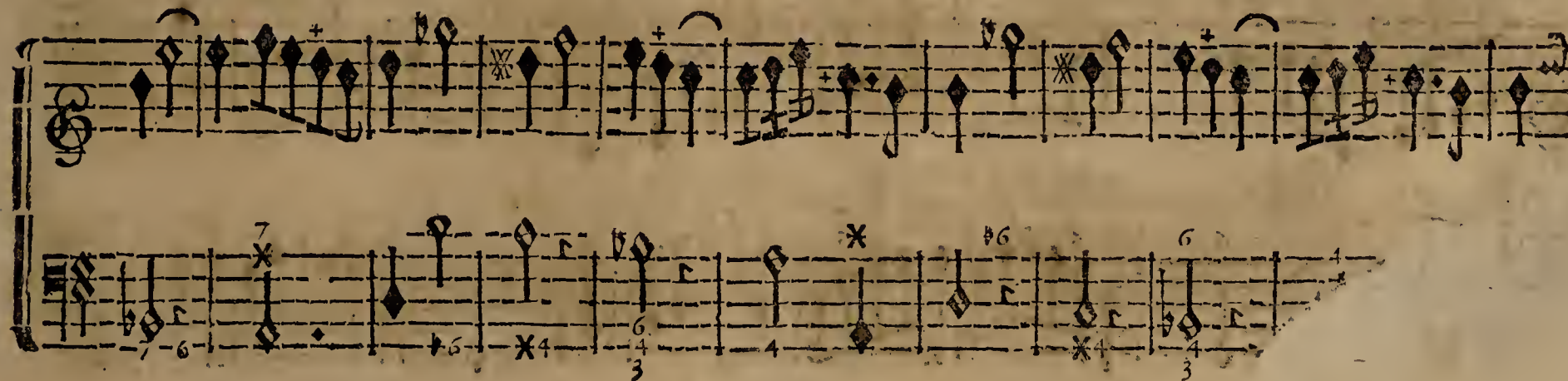
**System 3:** Vocal line: G-clef, 6/8 time. Lute line: C-clef, 6/8 time.

**System 4:** Vocal line: G-clef, 6/8 time. Lute line: C-clef, 6/8 time.

**System 5:** Vocal line: G-clef, 6/8 time. Lute line: C-clef, 6/8 time.

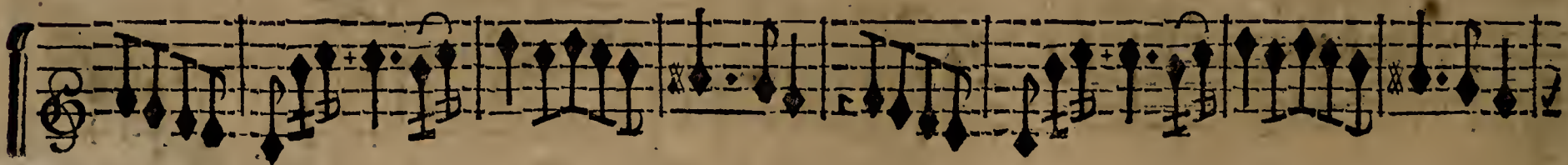








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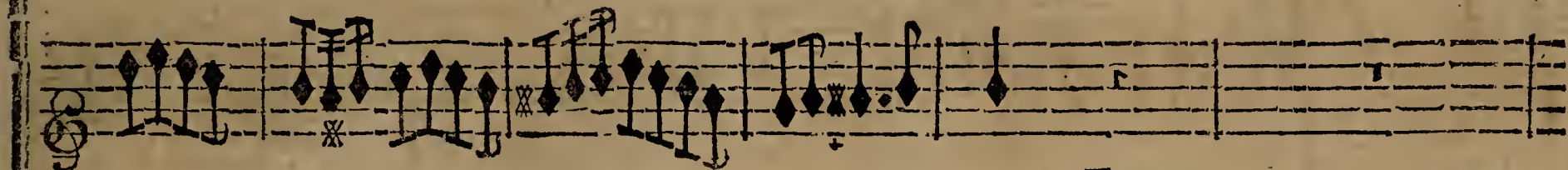


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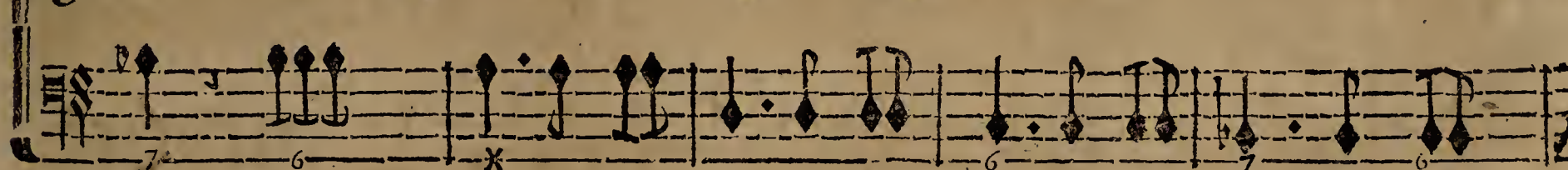
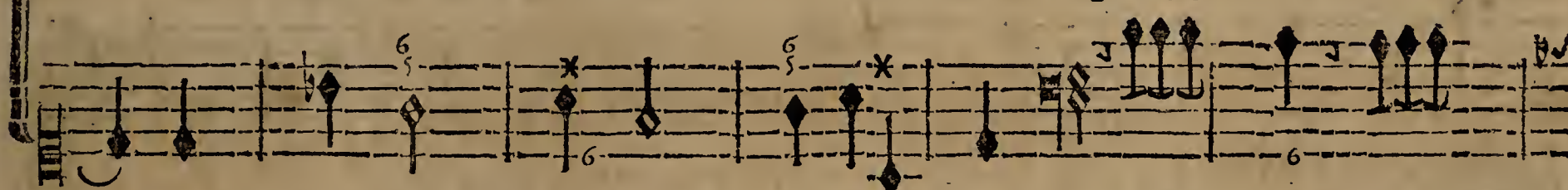




TOUS.



TOUS.





The first system of musical notation consists of two staves. The top staff is in treble clef and contains measures 1 through 4. The bottom staff is in bass clef and contains measures 1 through 4. Measure numbers 6, 7, 6, and 7 are written below the bottom staff. A small asterisk is placed below the bottom staff between measures 6 and 7.

The second system of musical notation consists of two staves. The top staff is in treble clef and contains measures 5 through 8. The bottom staff is in bass clef and contains measures 5 through 8. Measure numbers 47, 6, 7, 6, 47, and 6 are written below the bottom staff. A small asterisk is placed below the bottom staff between measures 6 and 7.

The third system of musical notation consists of two staves. The top staff is in treble clef and contains measures 9 through 12. The bottom staff is in bass clef and contains measures 9 through 12. Measure numbers 7, 6, 7, 6, 9, and 5 are written below the bottom staff. A small asterisk is placed below the bottom staff between measures 6 and 7.

H A U T B O I S.

B A S S O N S.



TOUS. HAUTBOIS. TOUS.

TOUS. BASSONS. TOUS.

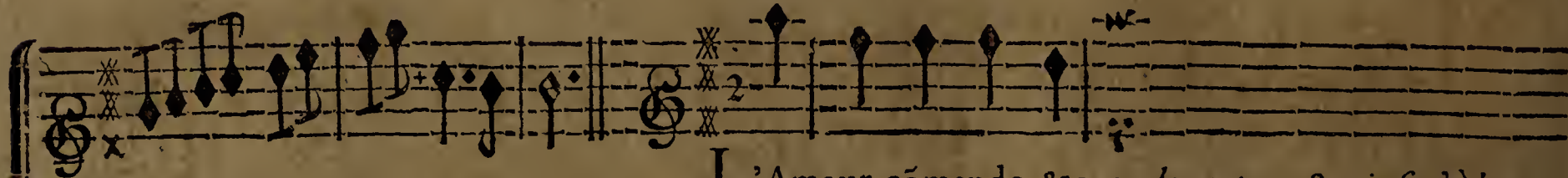
This system contains two staves. The top staff is for woodwinds (Hautbois) and the bottom staff is for strings (Bassons). Both staves begin with a treble clef and a key signature of one sharp (F#). The woodwind staff features a series of eighth and sixteenth notes, with some measures containing a '+' sign. The string staff features a series of eighth and sixteenth notes, with some measures containing a '+' sign. The system is divided into three measures by vertical bar lines.

This system contains two staves. The top staff is for woodwinds (Hautbois) and the bottom staff is for strings (Bassons). Both staves begin with a treble clef and a key signature of one sharp (F#). The woodwind staff features a series of eighth and sixteenth notes, with some measures containing a '+' sign. The string staff features a series of eighth and sixteenth notes, with some measures containing a '+' sign. The system is divided into three measures by vertical bar lines.

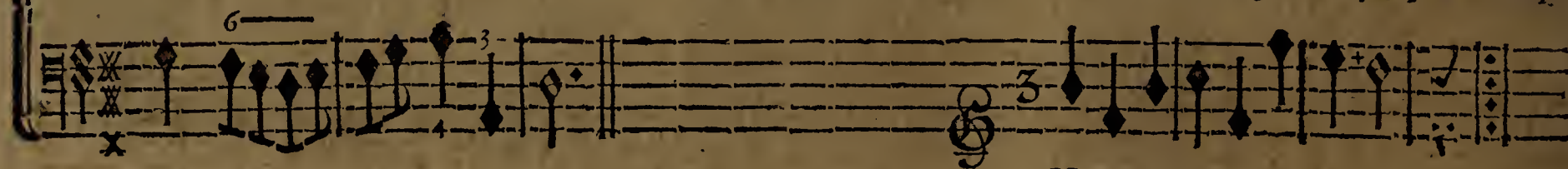
This system contains two staves. The top staff is for woodwinds (Hautbois) and the bottom staff is for strings (Bassons). Both staves begin with a treble clef and a key signature of one sharp (F#). The woodwind staff features a series of eighth and sixteenth notes, with some measures containing a '+' sign. The string staff features a series of eighth and sixteenth notes, with some measures containing a '+' sign. The system is divided into three measures by vertical bar lines.



## CHOEUR.



L'Amour cōmande, &c. cy-devant p. 289. jusqu'à la Rep.



## V I O L O N S.

*On reprend pour entr'Acte, le Menuet du Prologue.*

FIN DU TROISIEME ACTE.







# QUATRIEME ACTE.

## *L A T E R R E.*

Le Théâtre représente les Jardins fruitiers de P O M O N E.

### SCENE PREMIERE.

V E R T U M N E.

*P R E L U D E.*

VIOLONS.

BASSE-CONTINUE.

Q 9



VERTUMNE, un Masque de Femme à la main.

AMour, Amour, rends à mes feux Pomone moins re- belle. A-

Doux.

This system contains two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a lute accompaniment. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be common time. The lute part includes figured bass notation: 7 6 7 4 \* 6 7 6 \* 6 7 \*.

mour, Amour, rends à mes feux, Pomone moins rebel- le. Mes rivaux dans les

FIN.

FIN.

FIN.

This system contains two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a lute accompaniment. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be common time. The lute part includes figured bass notation: 7 6 \* 6 7 6 7 6. The system concludes with three 'FIN.' markings.



fers, ont envain soupi- ré Sans être plus heureux, Vertumne est plus fi- delle :

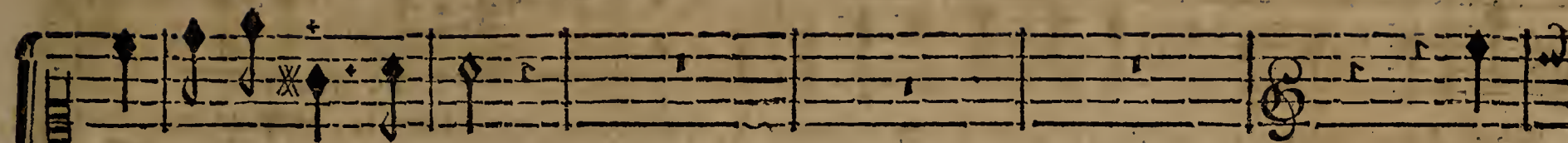
Sous ce déguise- ment que tu m'as inspi- ré, Amour, Amour, &c.







POMONE.



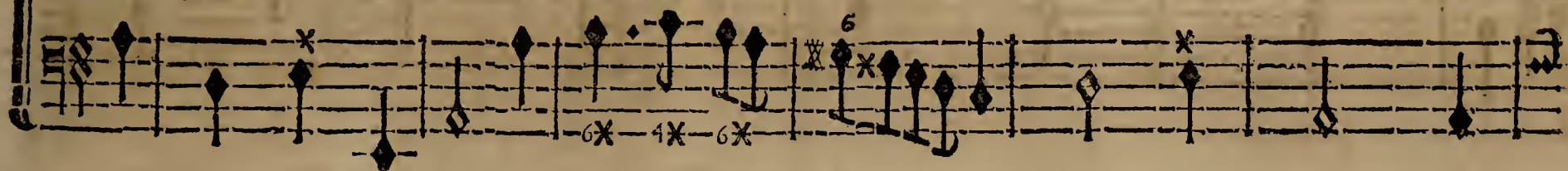
d'autre témoin que toy.

J Ar-

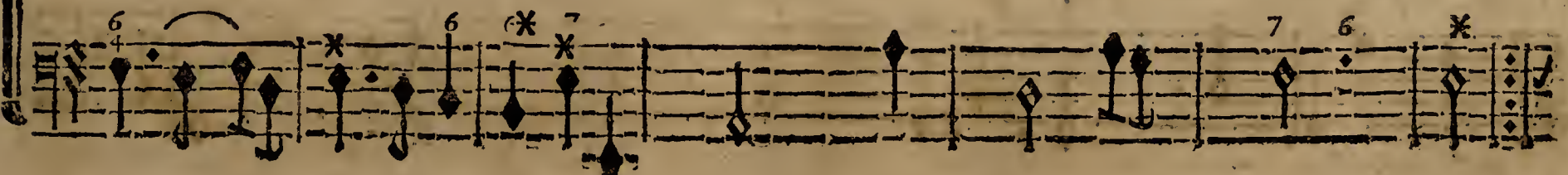
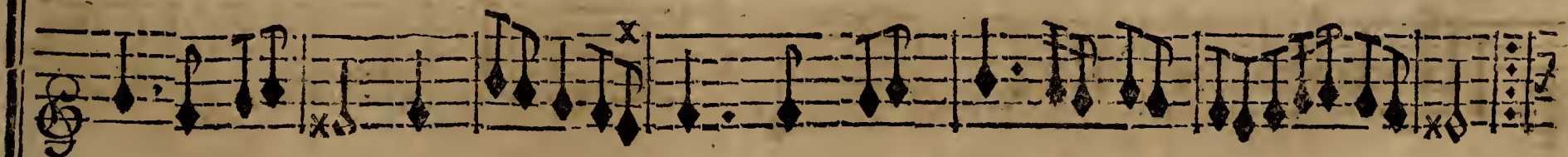


P R E L U D E.

Doux.



dins délicieux, agréables Retraites, Que je vous dois des paisibles momens :





Beaux Lieux, dont la natu- re a fait les ornemens, Heureux qui sent le prix de vos dou-

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melody with various note values and rests. The middle staff is also in treble clef and provides harmonic support. The bottom staff is in bass clef and contains a bass line. The lyrics are written below the middle staff.

ceurs secre- tes! Heureux, Heureux qui sent le prix de vos douceurs secre- tes!

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system. The middle and bottom staves provide harmonic support. The lyrics are written below the middle staff.



VERTUMNE.

Mesuré.

Ne jouïſſez-vous pas du plaisir que vous faites? Ces champs si fertiles, si beaux; Cette

The first system of musical notation for the song. It consists of a vocal line and a lute line. The vocal line is in treble clef and contains the lyrics. The lute line is in bass clef and contains the accompaniment. The music is in a 6/8 time signature, indicated by the 'M' and '6' symbols. The system ends with a double bar line.

terre do-ci-le à vos heureux travaux, Les fruits dont elle se couronne,

The second system of musical notation. It continues the vocal and lute lines from the first system. The lyrics are 'terre do-ci-le à vos heureux travaux, Les fruits dont elle se couronne,'. The system ends with a double bar line.

Tout presente aux yeux de Pomone, Des triomphes tou-

The third system of musical notation. It continues the vocal and lute lines from the second system. The lyrics are 'Tout presente aux yeux de Pomone, Des triomphes tou-'. The system ends with a double bar line.



jours nouveaux. veaux. J'Aime ce séjour soli- taire, Des amants impor-

## VERTUMNE.

## A I R.

tuns j'y fuis l'empresse- ment. SI quelqu'amant pouvoit vous plaire,

Il vous rendroit ce séjour plus charmant: mant: L'Amour sçait embellir tous les lieux;



qu'il é- claire, La solitude plaît avec un tendre amant. L'A- - mant.

Nos Dieux, de vos rigueurs ne cessent de se plaindre : Quoy ! ferez-vous sans ces- se en

POMONÉ.

guerre avec l'Amour ? JE luy pardonneray peut- é- tre dès ce jour.



VERTUMNE à part.

Ciel! quel nouveau Rival aurois-je encor à crain-dre?

## BRUIT DE CHASSE.

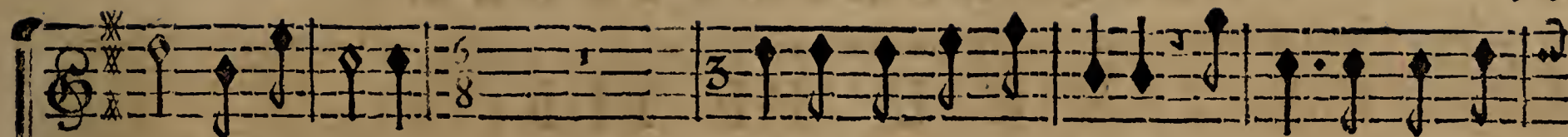
POMONE.

Quel bruit trouble i-

## BASSE-CONTINUE.

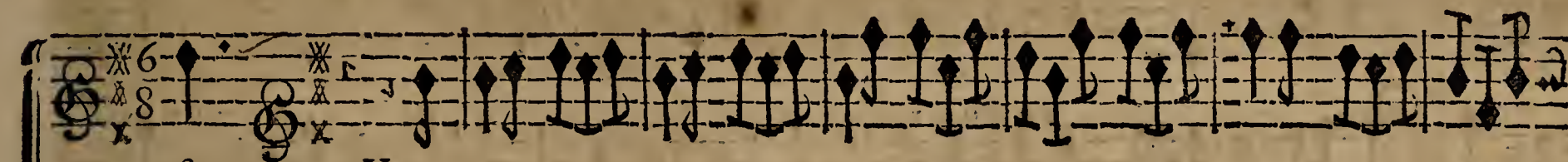
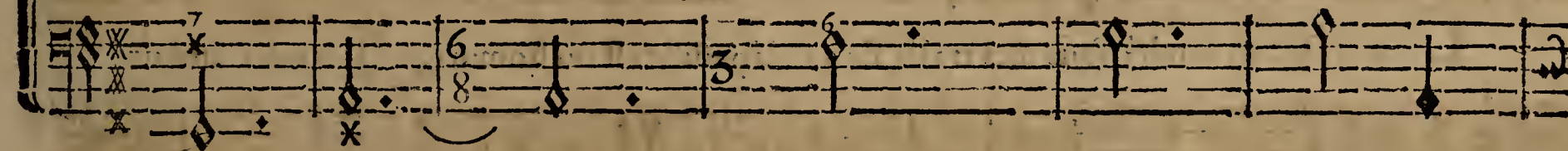
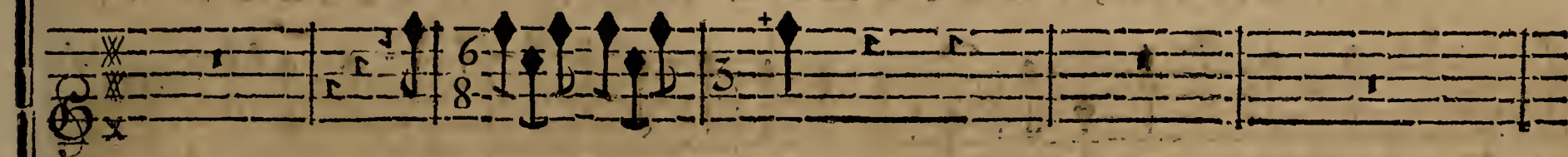
ci nôtre paix? Dieux, gar- dez nos vergers, deffen-





dez mon ouvrage,

Contre l'affreux ra- vage Des monstres des fo-



refts.

VIOLONS.





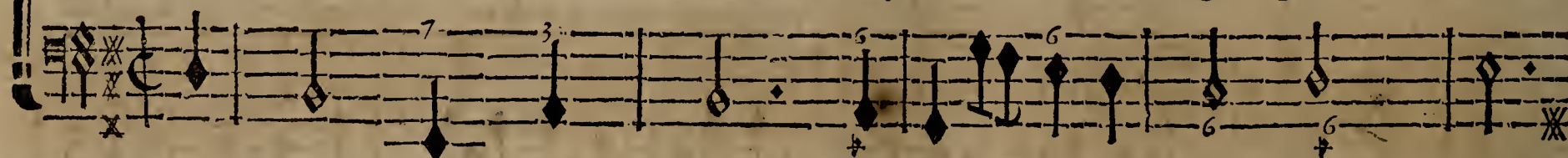
## SCENE III.

POMONE, PAN, VERTUMNE. Troupe de CHASSEURS.

PAN.

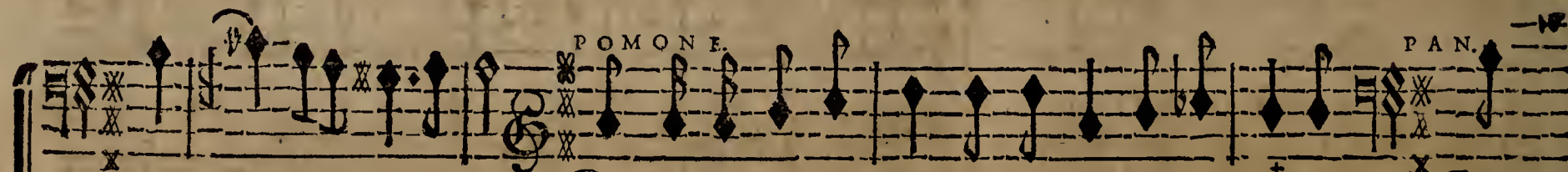


LE monstre est tombé sous mes traits, Et sa dépouille est un hommage Que mon amour



POMONE.

PAN.



présente à vos attraits. C'Est avec bien du bruit m'expliquer votre flame. L'E



clat en ma fa- veur doit preve- nir votre a- me.





VIOLONS.

B-C. A Mille autres ap- pas mon cœur a resi- sté, Qu'un mutuel a- mour

aujourd'huy vous en- gage : gage : Goûtez , goûtez l'avan- tage De triom-


pher = d'un Dieu, fier de sa liber- té. Goûtez , goûtez l'avan-





tage De triompher d'un Dieu fier de sa liber-

## POMONE.



L'Apa-reil de vôtre vi-ctoire, M'effraye au-tant que le dan-ger.

ré.

Doux.

## VIOLONS.



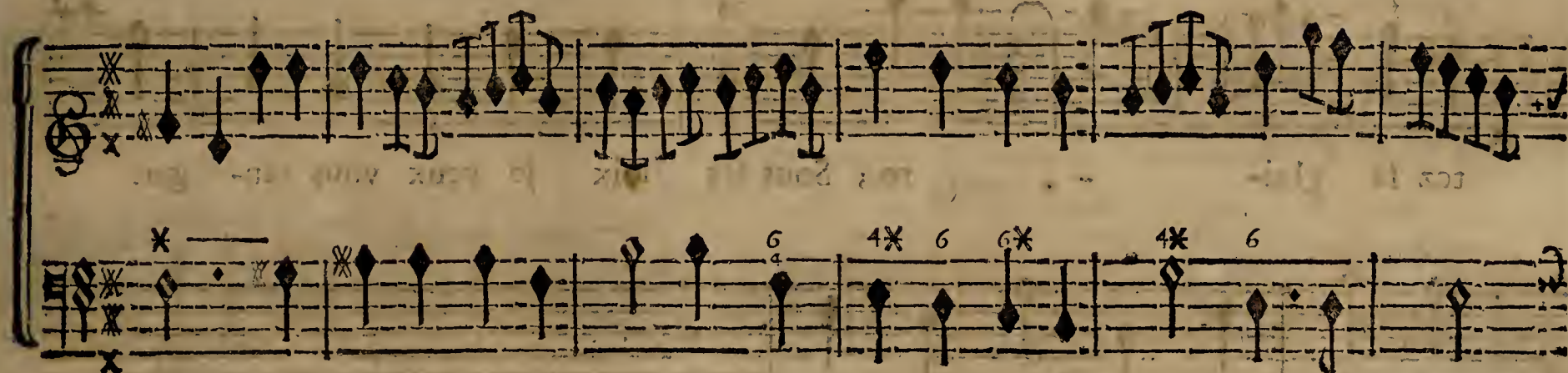
PAN.

F Aunes, Silvains, chantez, chantez sa gloi- - - - re; Sous ses





loix je veux vous ran- ger, Elle enchaî- ne mon



cœur & m'ôte la me- moire Des plus charmans ob- jets qui vou- loient



m'enga- ger. Faunes, Silvains, chantez fa gloi- re, Chan-



Musical score for Violons, first system. The score consists of three staves. The top two staves are for Violins (Violons) and the bottom staff is for Violas. The music is in 3/2 time. The lyrics are: "tez fa gloi- re ; Sous fes loix je veux vous ran- ger."

VIOLONS.

tez fa gloi- re ; Sous fes loix je veux vous ran- ger.

Musical score for Violons, second system. The score consists of three staves. The top two staves are for Violins (Violons) and the bottom staff is for Violas. The music is in 3/2 time. The lyrics are: "Sous fes loix je veux vous ran- ger."

Sous fes loix je veux vous ran-



C H O E U R.

Hantons fa gloi- re, Chantons fa gloi- ger.

Hantons fa gloi- re, Chantons fa

Hantons fa gloi-

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

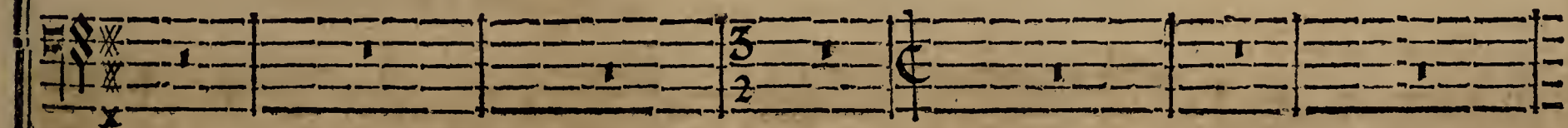
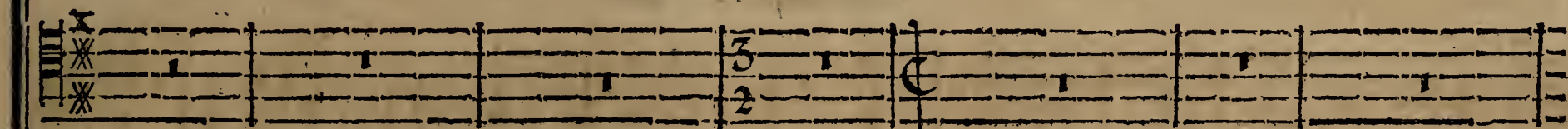
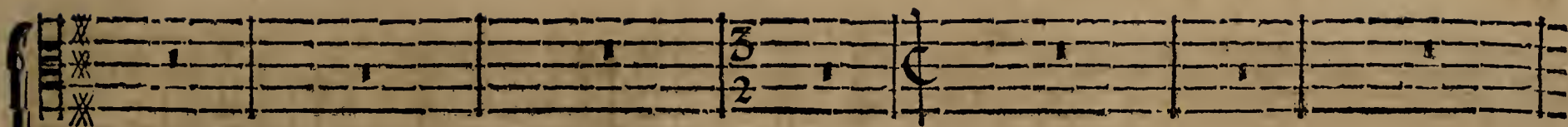


re, Chantons fa gloi- re; Sous ses loix il faut nous ran- ger.

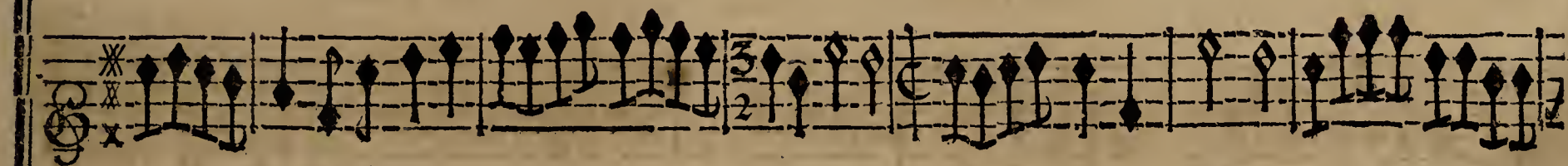
gloire, Chantons fa gloi- re; Sous ses loix il faut nous ran- ger.

re, Chantons fa gloi- re; Sous ses loix il faut nous ran- ger.

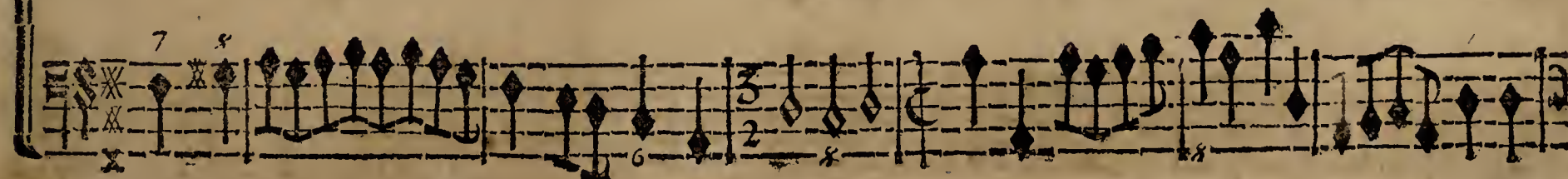
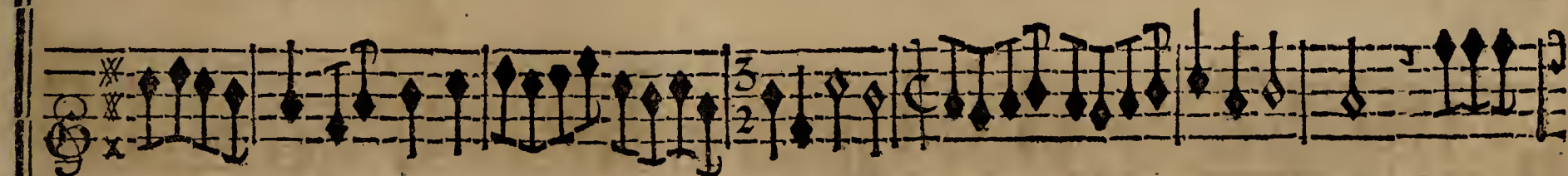


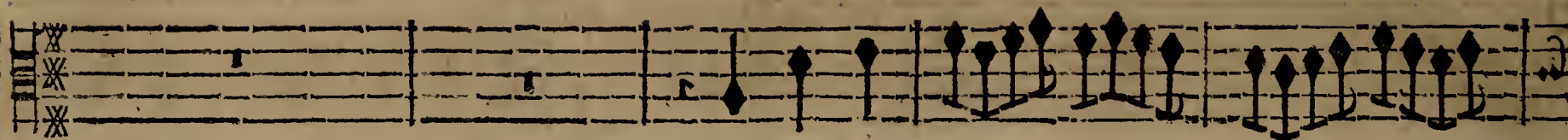


LE COR.

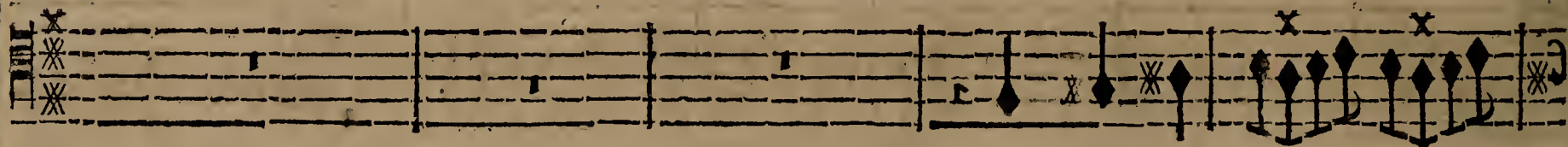


Tous.

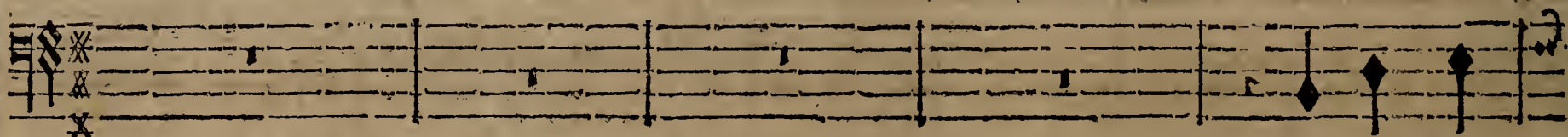




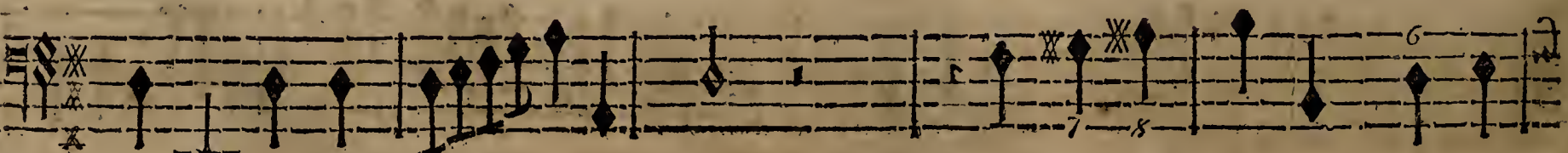
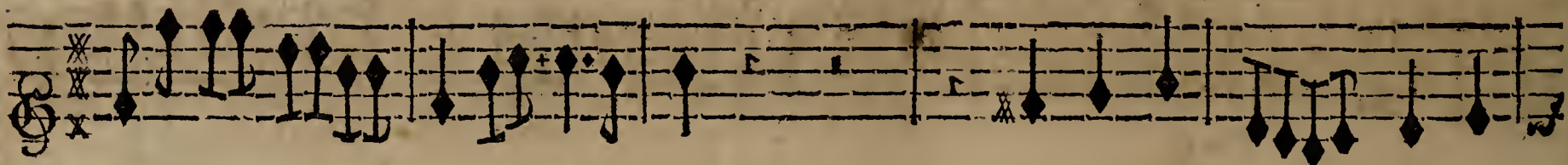
Chantons fa gloi-



Chantons fa gloi-



Chantons fa





re, Chantons fa gloire, Chantons fa gloi- re, Chantons fa gloire;

re, Chantons fa gloi- re, Chantons fa gloi- re ;

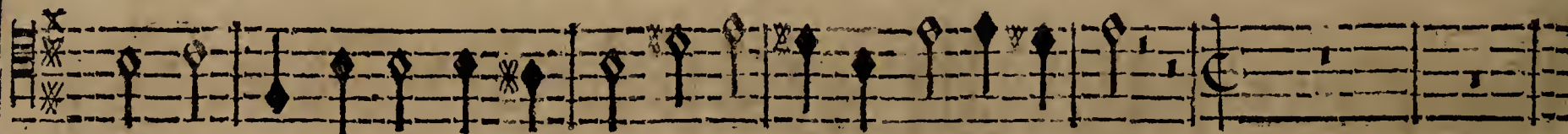
gloi- re; Chantons fa gloi- re;

5 7





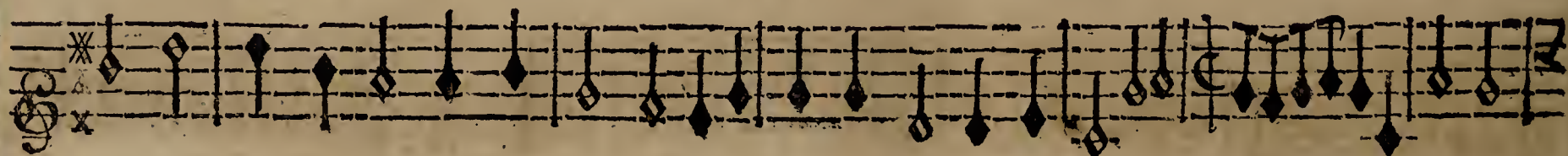
Sous ses loix il faut nous ranger , Sous ses loix il faut nous ranger.



Sous ses loix il faut nous ranger , Sous ses loix il faut nous ranger.



Sous ses loix il faut nous ranger , Sous ses loix il faut nous ranger.



HAUTBOIS.

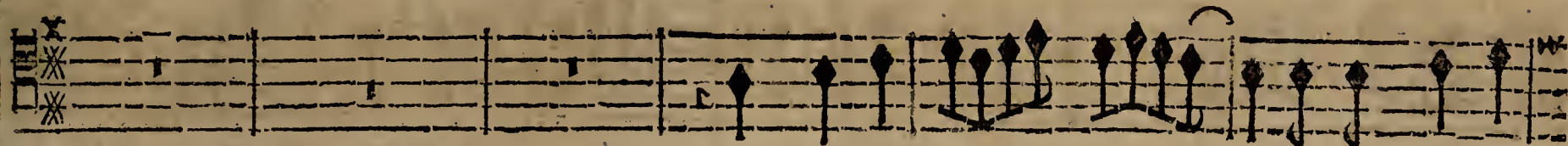


BASSONS.

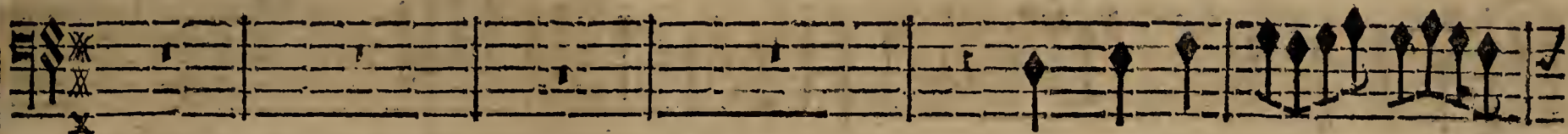




Chantons fa gloi- re, Chantons fa

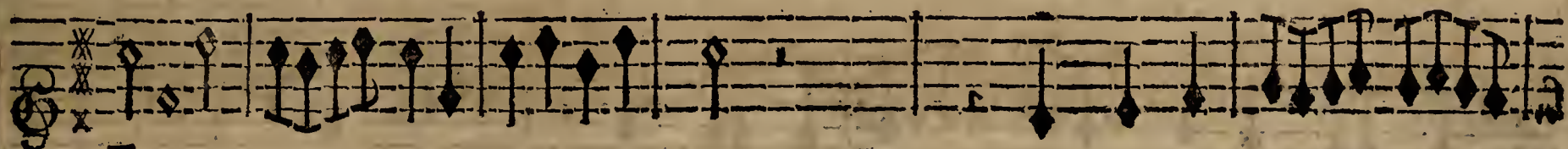


Chantons fa gloi- re. Chantons fa

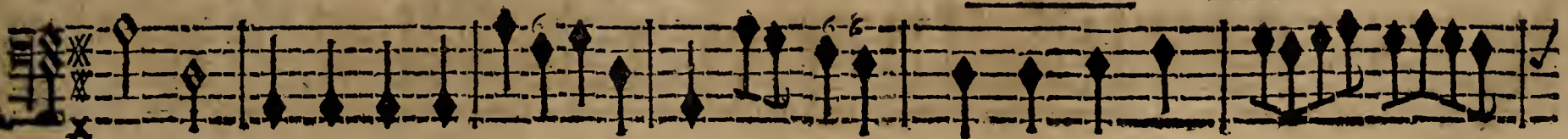


Chantons fa gloi- -

LE COR.



Tous.





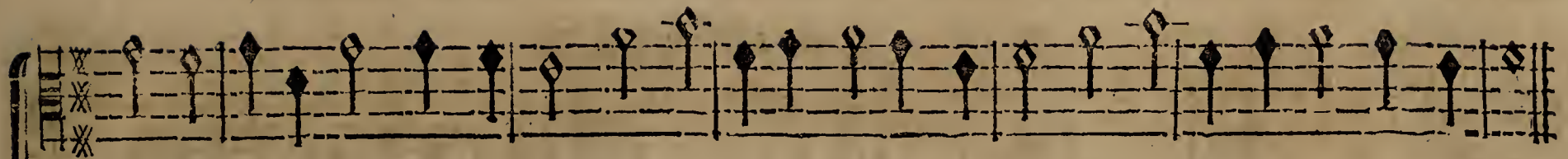
The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard part. The second system contains two keyboard parts. The vocal parts have lyrics: "gloi- re, Chantons fa gloi- re, Chantons fa gloire;". The keyboard parts provide harmonic accompaniment. The time signature is 3/2. The notation includes various musical symbols such as notes, rests, and bar lines.

gloi- re, Chantons fa gloi- re, Chantons fa gloire;

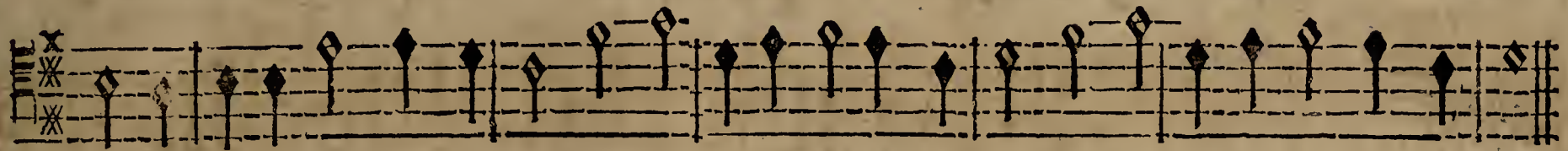
gloi- re, Chantons fa gloi- re, Chantons fa gloire;

re, Chantons fa gloi- re, Chantons fa gloi- re;

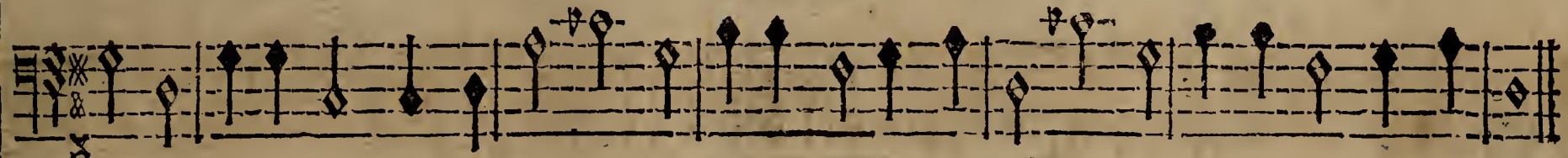




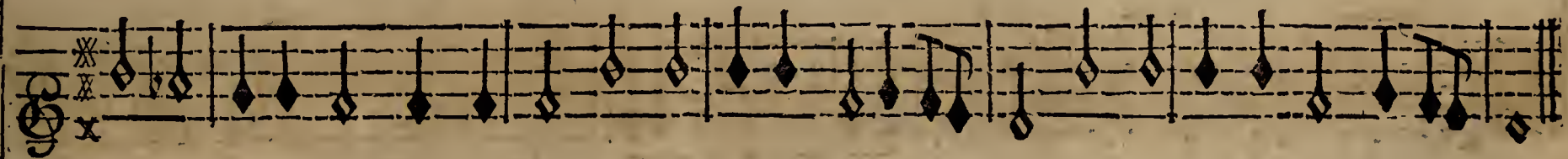
Sous ces loix il faut nous ranger. Sous ces loix il faut no<sup>r</sup> ranger. Sous ces loix il faut nous ranger.



Sous ces loix il faut nous ranger. Sous ces loix il faut no<sup>r</sup> ranger. Sous ces loix il faut nous ranger.



Sous ces loix il faut nous ranger. Sous ces loix il faut no<sup>r</sup> ranger. Sous ces loix il faut nous ranger.





## PREMIER AIR.

VIOLONS.

The musical score is written for Violons (Violins). It consists of four systems, each with two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). The score is written in a single system, with the two staves of each system connected by a brace. The notation is in a historical style, likely from the 18th or 19th century.



DEUXIÈME AIR.

RONDEAU.

COR.



HAUTBOIS. VIOLONS. RONDEAU.

BASSONS. TOUS.

This system contains five staves. The top staff is for Hautbois and Violons, featuring a treble clef and a key signature of one sharp (F#). The second staff is for Rondeau, Bassons, and Tous, featuring a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'x' and '4'.

TOUS. VIOL. COR. COR. BASSONS.

FIN.

This system contains four staves. The top staff is for Tous, Viol. Cor., and Cor., featuring a treble clef. The second staff is for Bassons, featuring a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'x', '4', and '6'. The word 'FIN.' is written above the top staff.

HAUTBOIS. VIOLONS. AU RONDEAU.

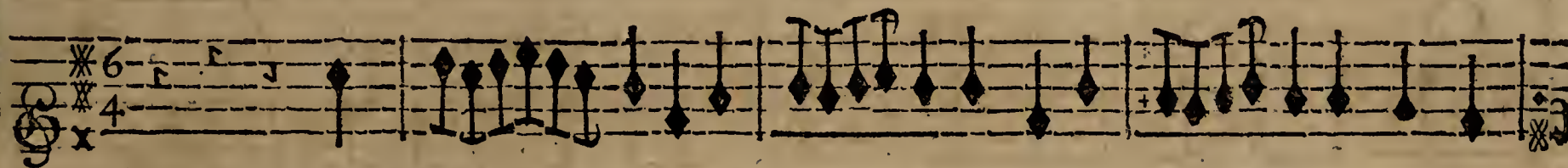
BASSONS. TOUS.

This system contains five staves. The top staff is for Hautbois, Violons, and Au Rondeau, featuring a treble clef. The second staff is for Bassons and Tous, featuring a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'x', '6', and '7'.

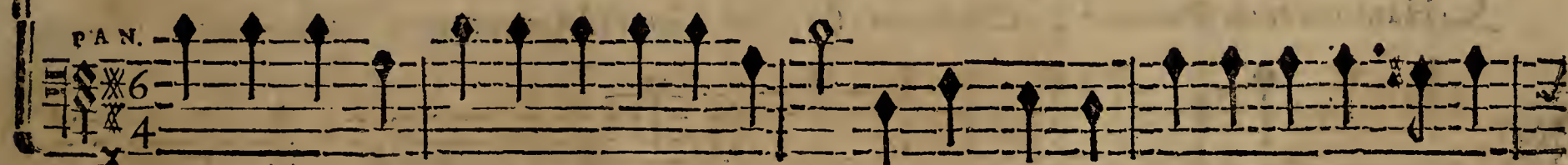




HAUTBOIS.



HAUTBOIS.



CHantez tous Pomone , Chantez ses attraits, L'Amour vous l'ordonne , Je cede à ses  
B-C. & BASSONS.



traits , Il re-

gne jusqu'en nos forests.



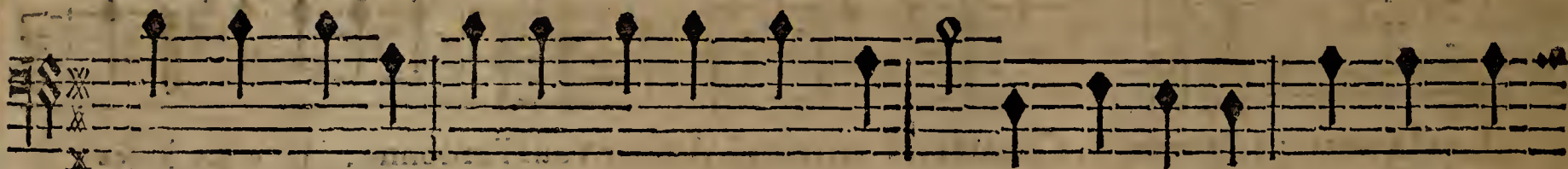
C H O E U R.



Chantons tous Pomone, Chantons ses attraits, L'Amour nous l'ordonne, Ce-



Chantons tous Pomone, Chantons ses attraits, L'Amour nous l'ordonne, Ce-



Chantons tous Pomone, Chantons ses attraits, L'Amour nous l'ordonne, Ce-



VIOLONS &amp; COR.

VIOLONS.



HAUTE-CONTRE &amp; TAILLE.



BASSE-CONTINUE.





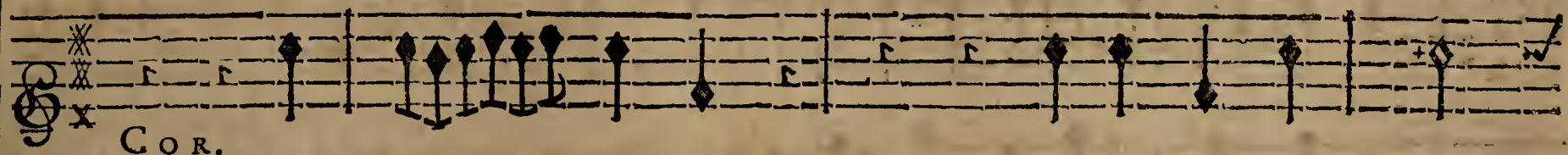
dons à ses traits, Il regne, Il regne, jusqu'en nos fo- rets.



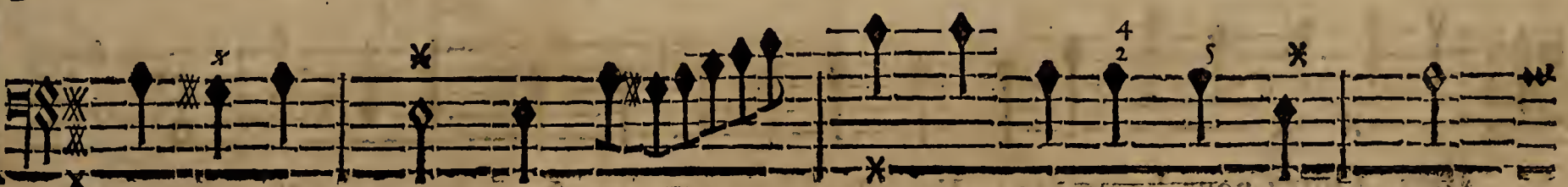
dons à ses traits, Il re- gne jusqu'en nos fo- rets.



dons à ses traits, Il re- gne jusqu'en nos fo- rets.



COR.





HAUTBOIS.

HAUTBOIS.

PAN.

Heureux esclavage ! Un cœur qui s'engage, Triom- phe du poid de ses

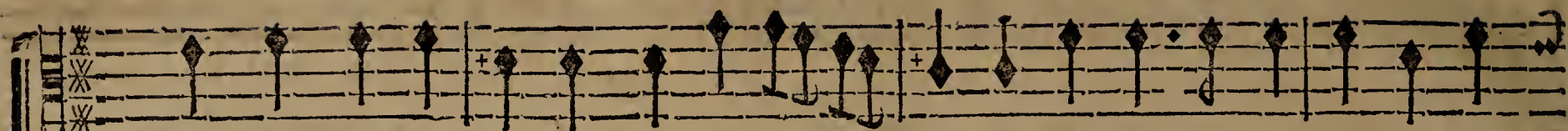
fers, Offrez pour hommage Vos charmants concerts Sur cent tons di- vers, Trôm-



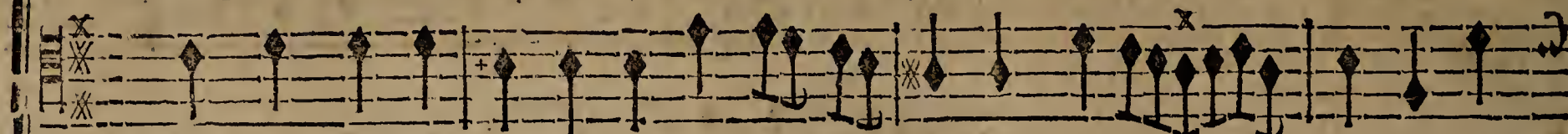
The image shows three staves of musical notation. The top staff is for Trompettes (Trumpets) and the bottom two staves are for Trompes (Trumpets). The notation is in a historical style, featuring diamond-shaped notes and various rests. The bottom staff includes fingerings (2, 4, 5, 7) and a breath mark (a curved line over the notes).

pettes, Trompet- res, sonnez dans les airs. Trompettes, Trom-


pet-tes, sonnez dans les airs.




HEureux esclavage! Un cœur qui s'en-gage, Triom-phe, Triom-phe du



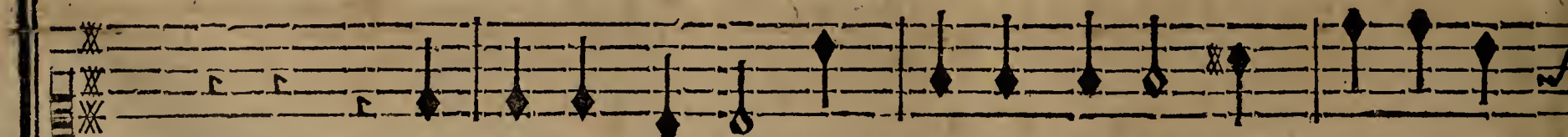
HEureux esclavage! Un cœur qui s'en-gage, Triom- phe du



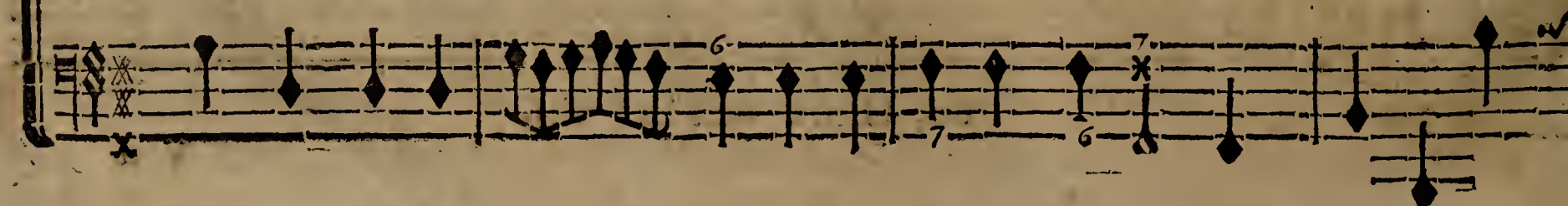
HEureux esclavage! Un cœur qui s'en-gage, Triom- phe du



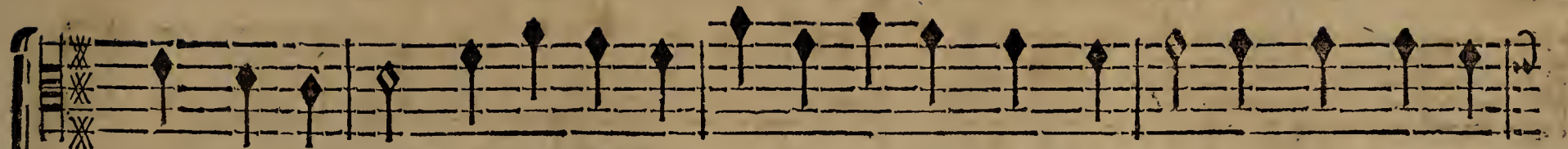
VIOLONS.



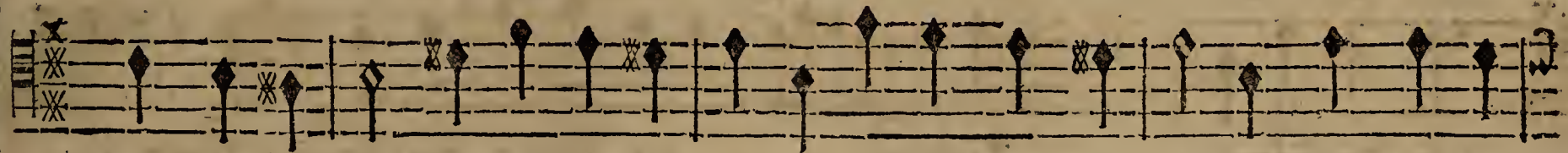
HAUTE-CONTRE.







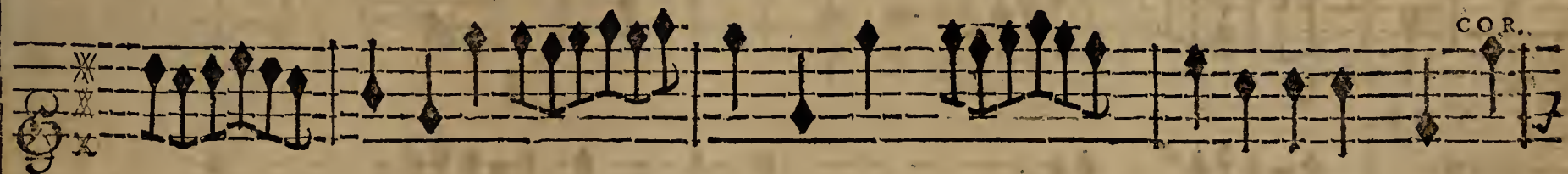
poids de ses fers, Offrons pour hommage, Nos charmants concerts Sur cent tons di-



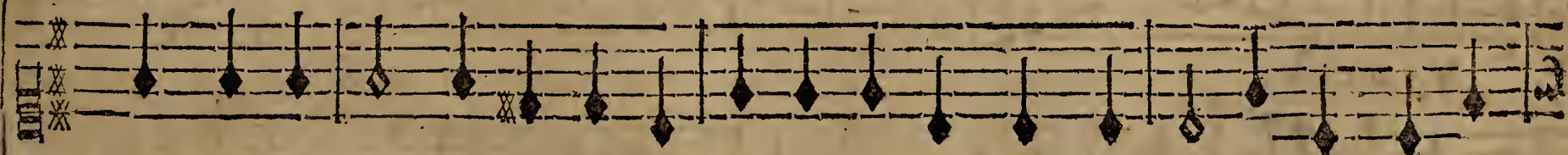
poids de ses fers, Offrons pour hommage, Nos charmants concerts Sur cent tons di-



poids de ses fers, Offrons pour hommage, Nos charmants concerts Sur cent tons di-



COR.



VIOL.



V u ij



vers; Trompettes, Trompettes, sonnez dans les airs. airs.

vers; Trompettes, Trompettes, sonnez dans les airs. Tromp. airs.

vers; Trompettes, Trompettes, sonnez dans les airs. Tromp. airs.

COR.

VIOLONS.

HAUTE-CONTRE.

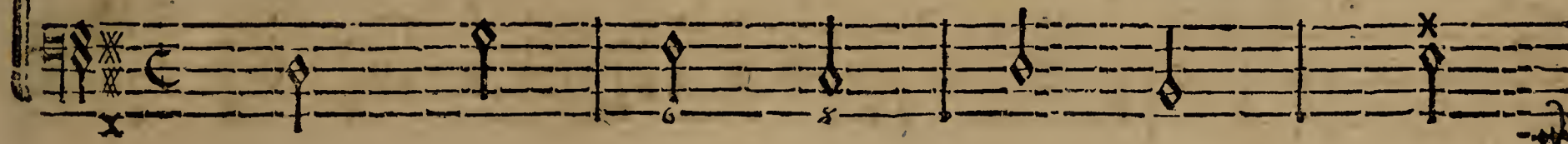
*On reprend le second Air, page 331.*



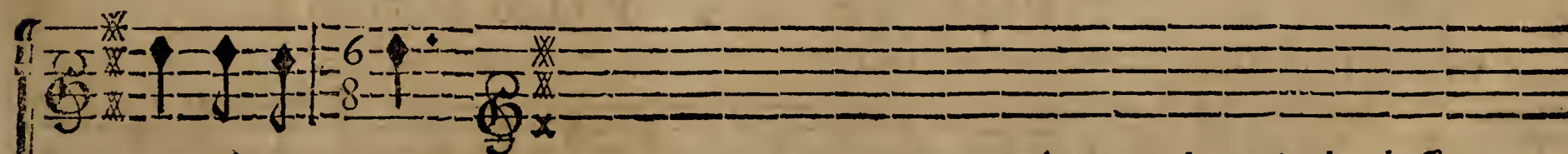
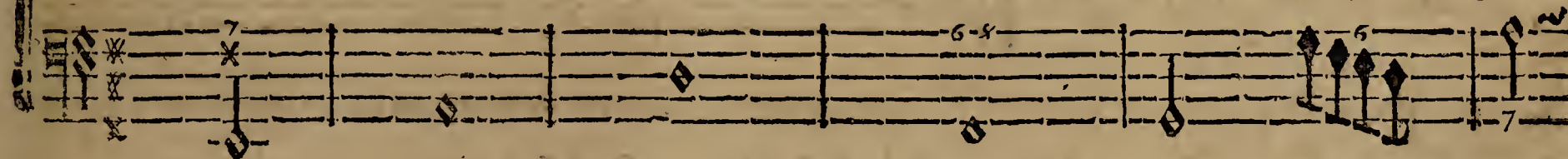
POMONE.



JE reçois votre hommage avec reconnoissance; Mais, laissez-moy dissi-



per ma frayeur: Allez, & marquez-moy par votre obéissance, Ce que je puis



sur votre cœur.

*Tournez vite pour le Bruit de Chasse.*





*Bruit de Chasse.*

This block contains a musical score for a hunting sound effect. It consists of four staves. The first two staves are in G major (one sharp) and 3/4 time. The first staff uses a treble clef and the second a bass clef. The last two staves are in C major (no sharps or flats) and 3/4 time, also using treble and bass clefs respectively. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests, designed to mimic the sounds of a hunt.

## SCENE IV.

## VERTUMNE ET POMONE.

VERTUMNE, toujours sous la figure de NERINE.

AUX soupirs du Dieu Pan, Vous êtes peu sensible,

This block contains a musical score for a song by Vertumne. It consists of two staves in C major (no sharps or flats) and 3/4 time. The first staff is in treble clef and the second in bass clef. The melody is simple and lyrical, with lyrics written below the first staff. The score ends with a double bar line and a repeat sign.



POMONE.

VERTUMNE.

Eloignons-nous, s'il est possible. OU voulez-vous al-

POMONE.

VERTUMNE.

ler? Je ne sçais: fuy mes pas; Non, demeure plutôt. Je ne vous

POMONE.

quitte pas. Je te cheris, Nerine, & sçais ton zele extreme,

VERTUMNE.

POMONE.

Non, vous ne sçavez pas à quel point je vous aime. P Enses-tu que l'Amour puisse en-

cor nous for- mer Ces douceurs, ces plaisirs dont nos chants l'aplau- dissent?

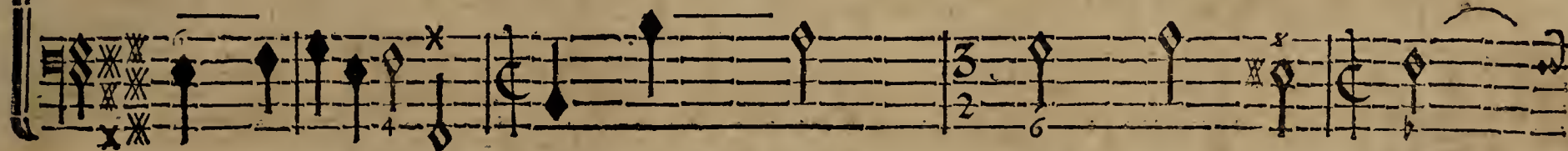
VERTUMNE.

Croyez que le bonheur dont les Amants jou- issent, Se sent, mille fois mieux





Qu'on ne peut l'expri- mer. L'hommage du Dieu Pan vous touchera peut- être.



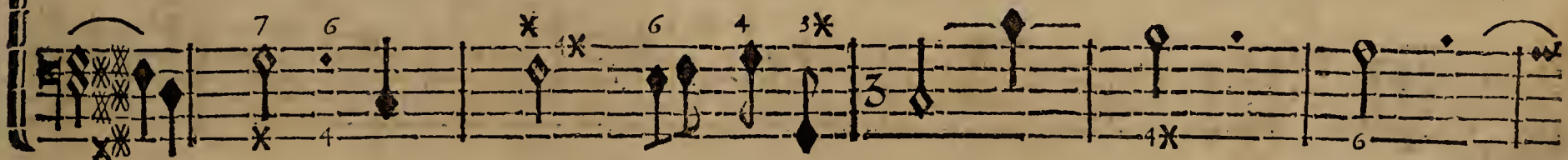
POMONE.

à part.

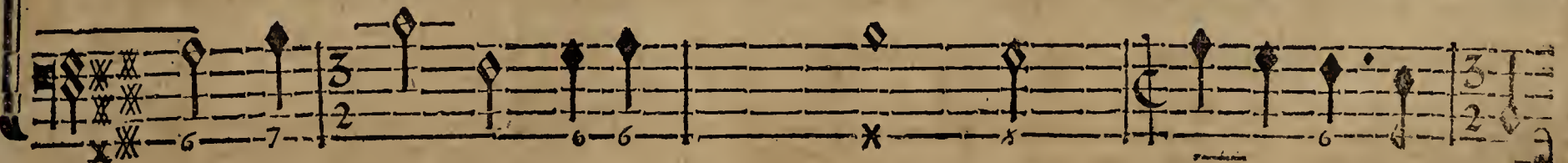
à VERTUMNE.



AH! qu'un amant aimable est bien plus dange- reux! Que mon trouble est affreux! Je vou-



drois que mon cœur pût demeurer son maître: Donne- moy tes con- seils, je n'écoute que toy.

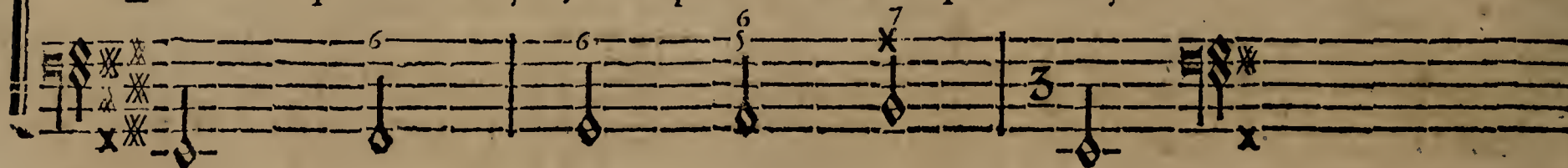


X x

## VERTUMNE.



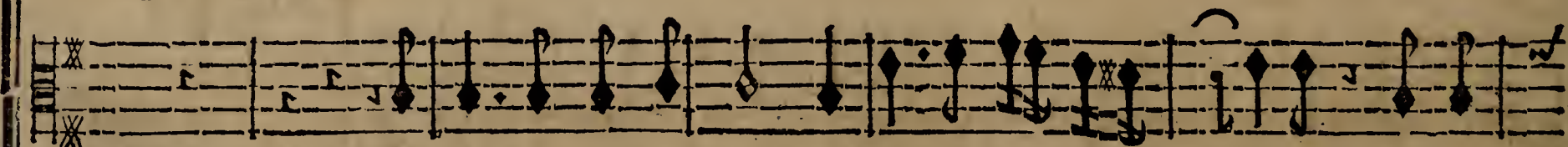
Tout ce que vous voyez, vous par- le mieux que moy.



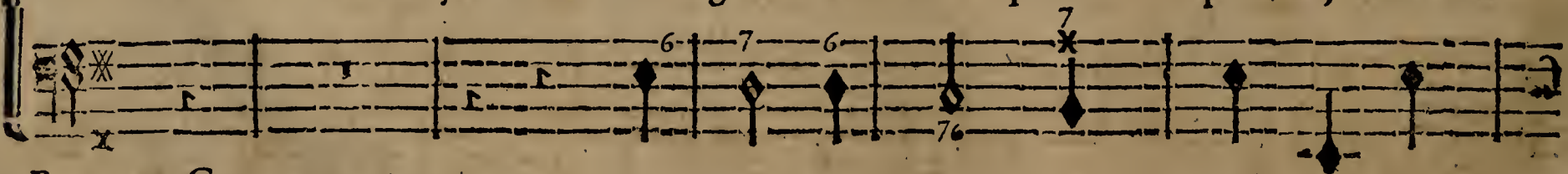
## A I R.



## FLUTES.



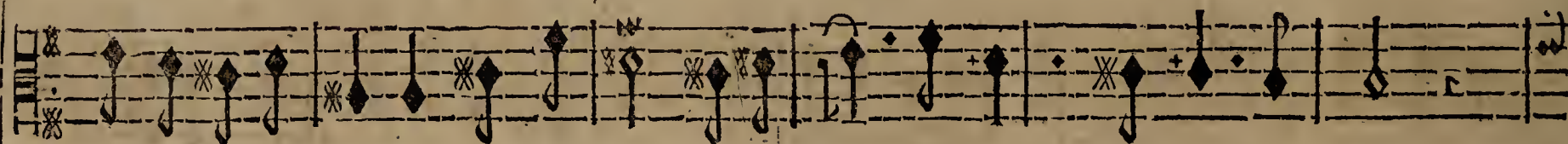
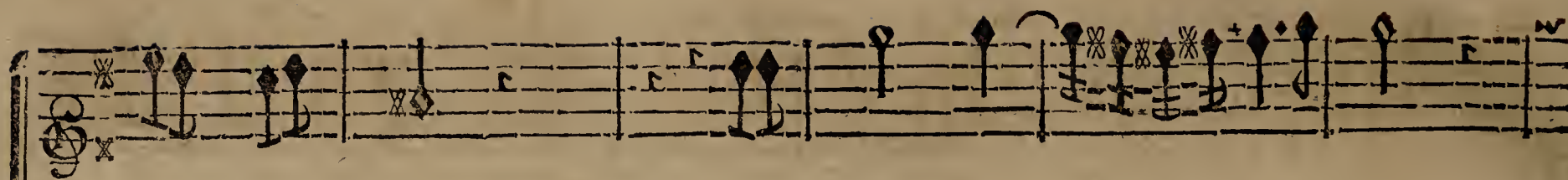
Voyez dans ces Vergers la source qui ser- pen- te, Elle em-



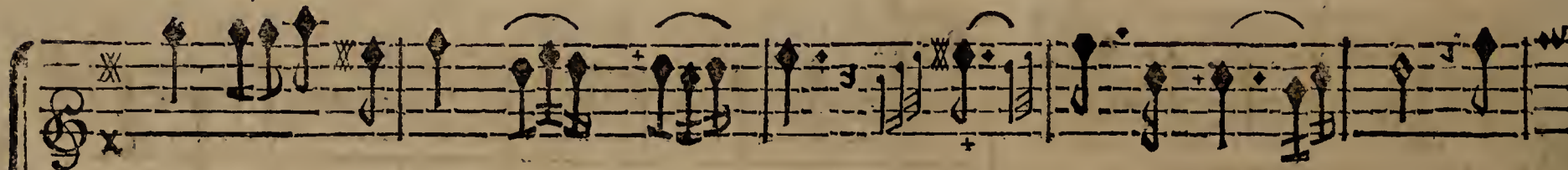
## BASSE-CONTINUE.



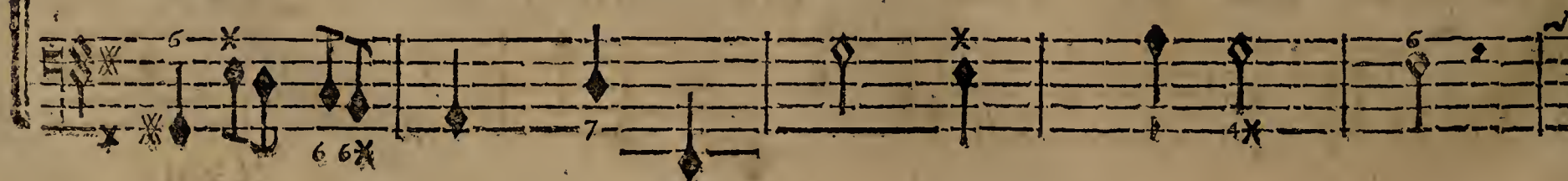
Vigne abon- dante S'eleve & croit sur ses rameaux : Cet autre sans appuy de-



meure languissante; Ces Palmiers amoureux s'unif- sent en ber- ceaux,



C'est le plaisir d'aimer que le Rossignol chante: Ces On- des & ces Bois, ces





Fruits & ces Oiseaux; Tout vous est de l'amour une leçon vivante.

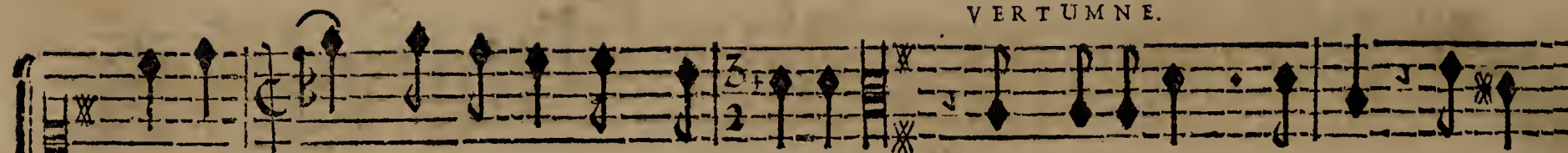
POMONE.

VERTUMNE.

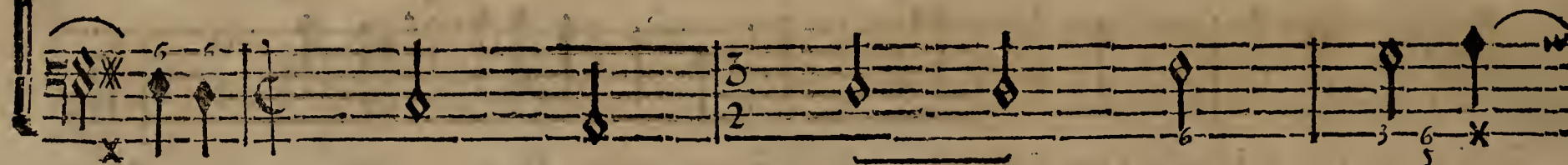
POMONE.

HE- las! Vous soupi- rez. Quel mouvement confus! Voy, si dans

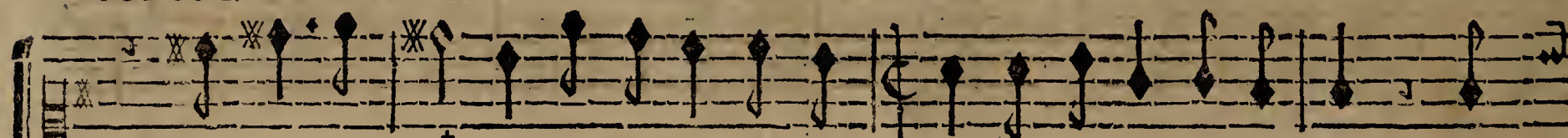
VERTUMNE.



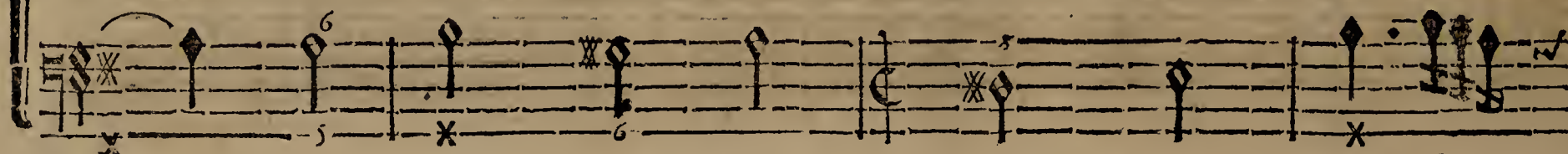
ces jar- dins, On ne peut nous en- tendre. Vous êtes seule icy, Parlez..



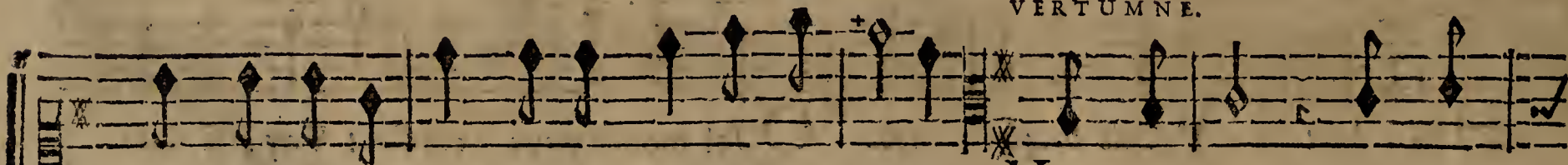
## POMONE.



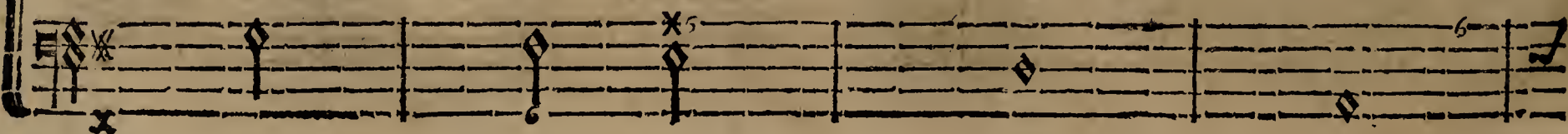
IL faut se rendre. Tes conseils sont suivis, ou plutôt prévus : Du



VERTUMNE.



Dieu que je bravois, je n'ay pû me deffendre. Vous aimez !.. quel Ob-





à part.

POMONE.

jet ? Que va-t-elle m'apprendre ? TU me justifi- ras au nom de mon vain-

queur ; L'Amant que j'aime ignore sa victoi- re : Nerine , jure - moy de ménager ma

VERTUMNE.

POMONE, tendrement.

gloire. Non, ce n'est pas de moy qu'il sçaura son bonheur. Mais, faudra-t-il tou-

VERTUMNE.

POMONE.

VERT.

POM.

jours qu'il l'ignore luy-même. EH, c'est... V Ertumne! O Ciel. C'Est Ver-

VERTUMNE, en se démasquant.

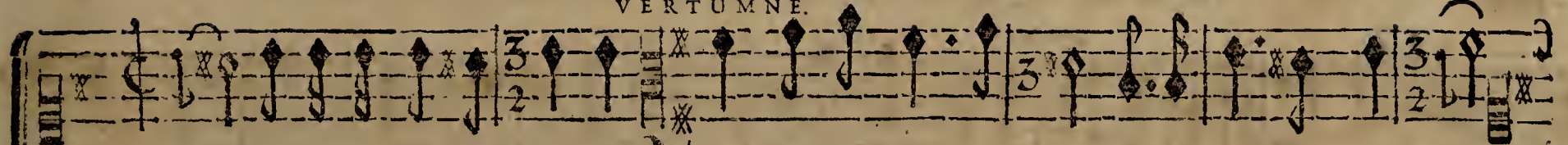
tumne que j'aime. V Ertumne à vos ge- noux meurt de joye & d'a- mour.

POMONE.

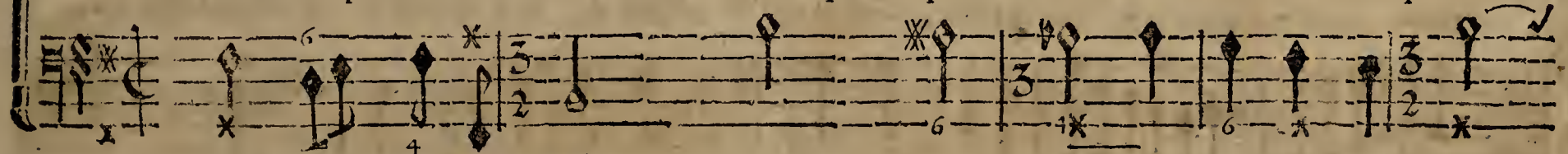
Que vois-je? ô Dieux! par quel détour Avez-vous forcé mon silence! Je devrois vous pu-



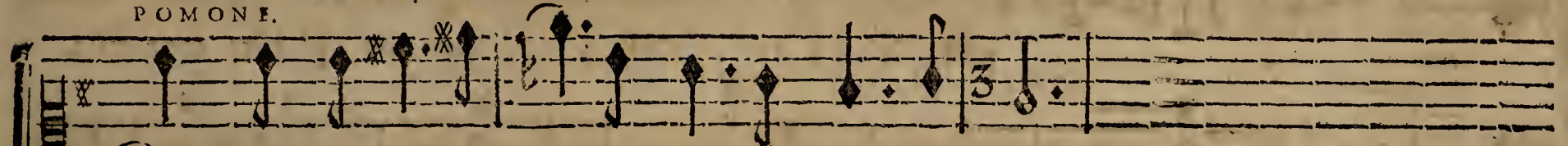
VERTUMNE.



nir d'une pareille of- fence. N'Ay-je pas trop souf- fert à cacher mes transports?



POMONE.

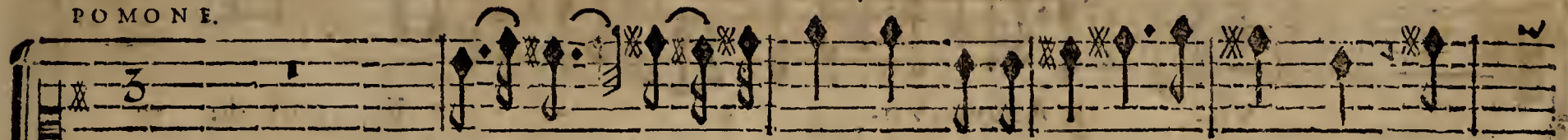


COntre un Amant qui plaît, on fait de vains ef- forts.



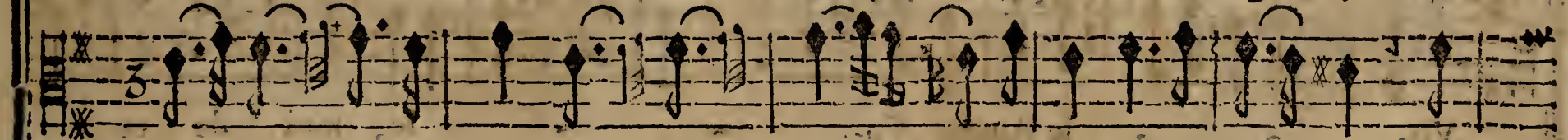
D U O.

POMONE.



VERTUMNE.

VO- le Amour, Vole joui de ta gloire, Tri-



VO- le Amour, Vo- le, joui de ta gloi- re, Tri-



BASSE-CONTINUE.

Y y



om- phe, c'est à toy, c'est à toy que nos plaisirs sont dus.

om- phe, c'est à toy, c'est à toy que nos plaisirs sont dus.

Vo- le Amour, Vo- le, joui de ta

Vo- le Amour, Vo- le, joui de ta



gloire, Repa- re les momens que mon cœur a per-

gloire, Re. pare les mo- mens que son cœur a per- dus,

dus à te dispu- ter la vi- ctoire. Re- pare les momens que mon cœur a

à te dispu- ter la vi- ctoire. Re- pare les momens que son cœur a



per- dus à te dispu- ter la vi- ctoi- re.

per- dus à te dispu- ter la vi- ctoi- re.

P O M O N E. légèrement.

Le Theatre change.

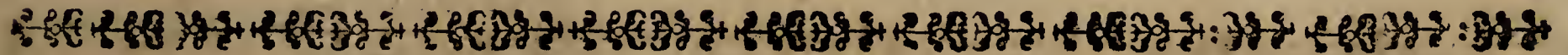
Que tout brille en ces lieux d'une beauté nouvelle, Que l'air y soit plus

par, & la terre plus belle. Et Vous, que mes bienfaits ont sou-



Tendrement.

mis à mes loix, Venez, ac-cou-rez-tous, & cele-bre mon choix.



# SCENE V<sup>me</sup>. ET DERNIERE.

Troupe de Bergers & de Bergeres.

VERTUMNE & POMONE.

M A R C H E.

Gay.

VIOLONS.



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is divided into three measures. The first measure is labeled 'Hautbois.' and the second 'Tous.' (All). The third measure is labeled 'Hautbois.' and the bottom staff is labeled 'Bassons.' (Bassoons). The notation includes various notes, rests, and dynamic markings such as \* and 6.

Hautbois. Tous. Hautbois.  
Bassons. Tous. Bassons.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is divided into three measures. The first measure is labeled 'Tous.' and the second 'Hautbois.' (Hautbois). The third measure is labeled 'Tous.' and the bottom staff is labeled 'Hautbois.' (Hautbois). The notation includes various notes, rests, and dynamic markings such as \* and 6. The word 'RONDEAU' is written above the top staff in the third measure.

RONDEAU  
Tous. Hautbois. Tous.  
Tous. Hautbois. Tous.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is divided into three measures. The notation includes various notes, rests, and dynamic markings such as \* and 6.



Hautbois. Tous. Hautbois.

Bassons. Tous. Bassons.

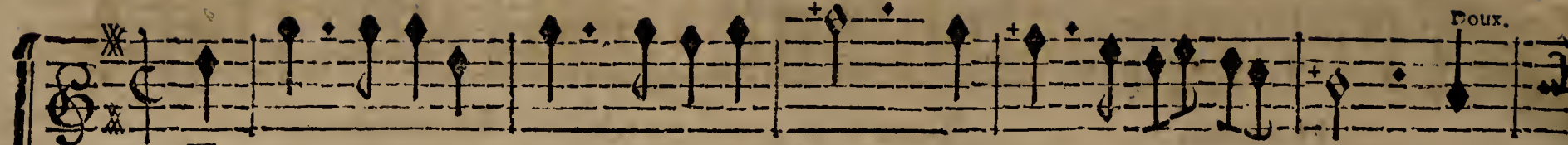
RONDEAU.

Tous. Hautbois. Tous.

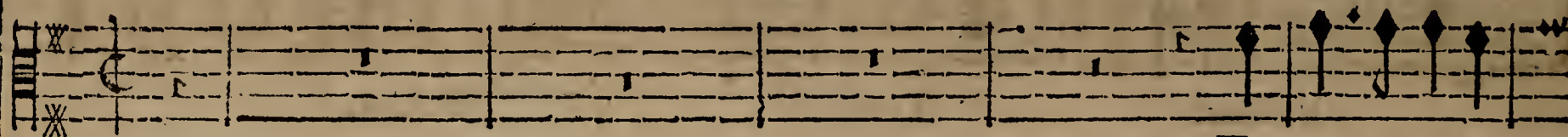
Tous. Bassons. Tous.



## CHOEURS.



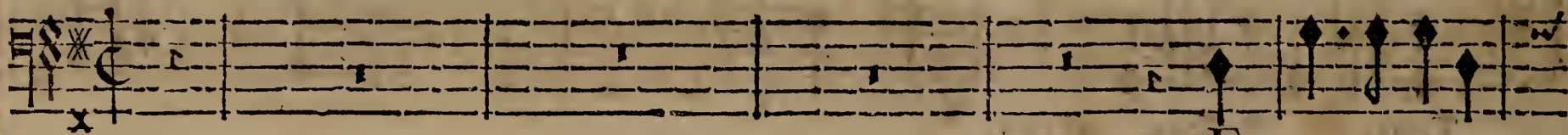
Echos, reveillez-vous, reveillez-vous. E-chos, reveil-lez-vous, E-



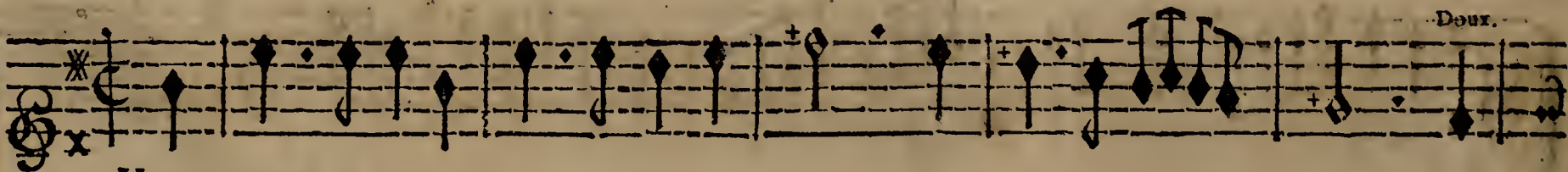
Echos, reveillez-



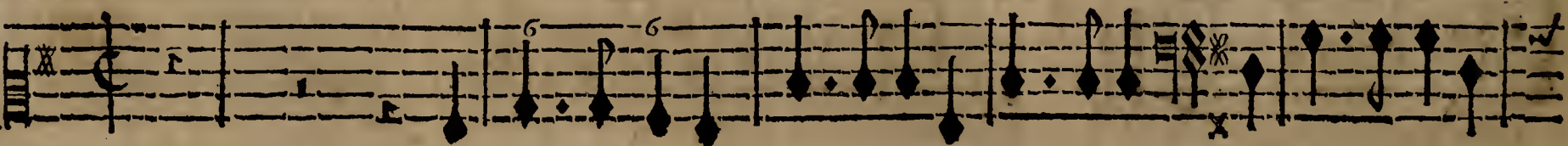
Echos, reveillez-vous, reveillez-vous, E-



Echos, reveillez-



VIOLONS.



BASSE-CONTINUE.



Fort.

Doux.

Fort.

chos reveillez- vous, E- chos, reveillez- vous, reveillez- vous ; répe- tez

vous ,      E- chos, reveillez- vous ,      Echos, <sup>Deux.</sup> reveillez- vous ;      <sup>Un.</sup> repe-      tez

chos, reveillez- vous, Échos, reveillez- vous, reveilléz- vous; repe- tez

chos reveillez- vous , Echos, reveillez- vous , reveillez- vous ; repe- tez

Doux.

Fort.

Donx.

For.

Z 3

nos chanfons. De si beaux nœuds font le bonheur du

nos chanfons. De si beaux nœuds font le bonheur du

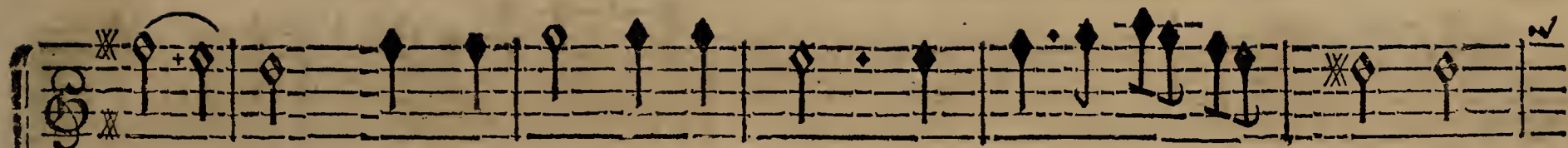
nos chan- fons. De si beaux nœuds font le bonheur du

nos chanfons. De si beaux nœuds font le bonheur du

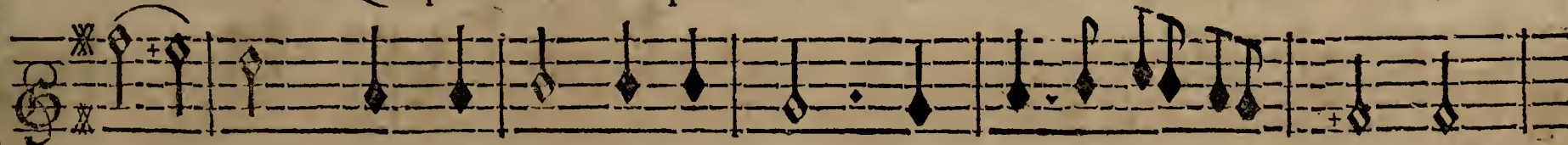
HAUTBOIS. TOUS.

BASSONS. TOUS.

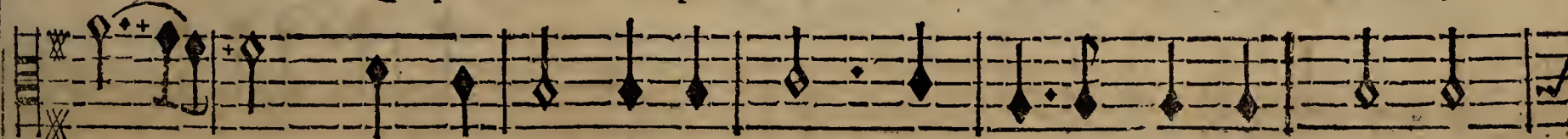




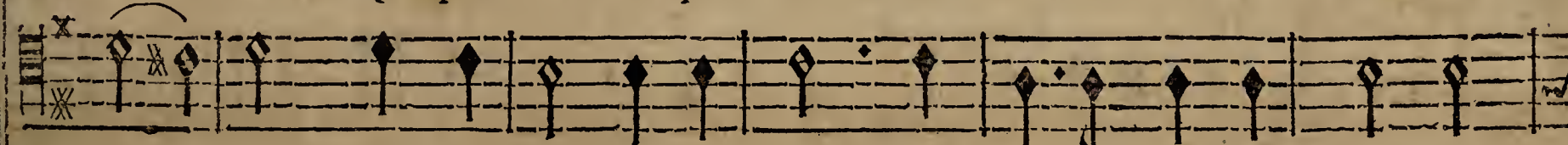
mon- de: Que pour eux des plai- firs la source soit fe- conde,



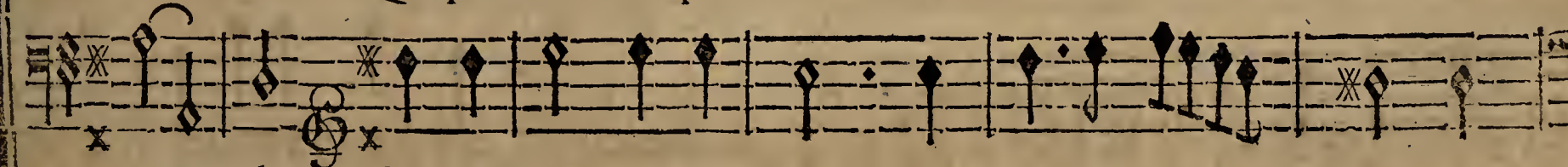
mon- de: Que pour eux des plai- firs la source soit fe- conde,



mon- de: Que pour eux des plai- firs la source soit fe- conde,



mon- de: Que pour eux des plai- firs la source soit fe- conde,



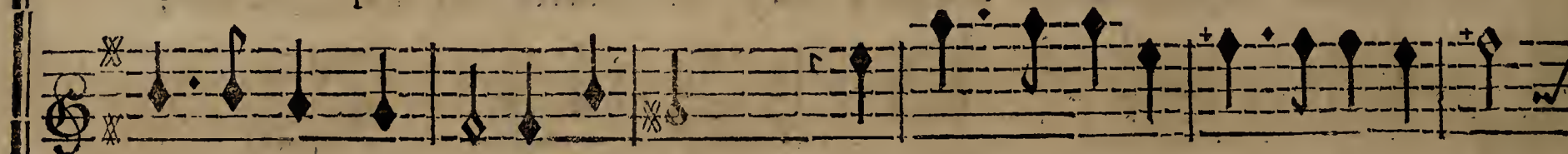
mon- de. VIOLONS.



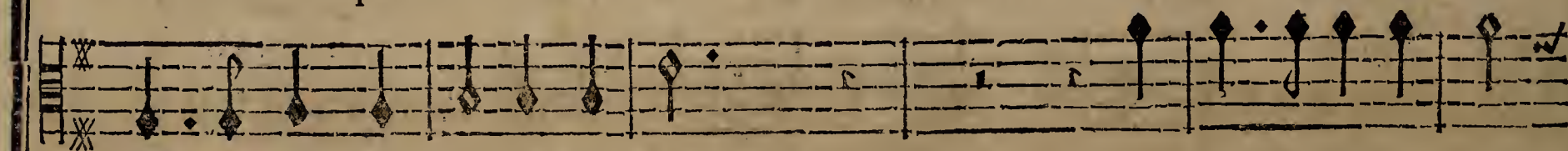




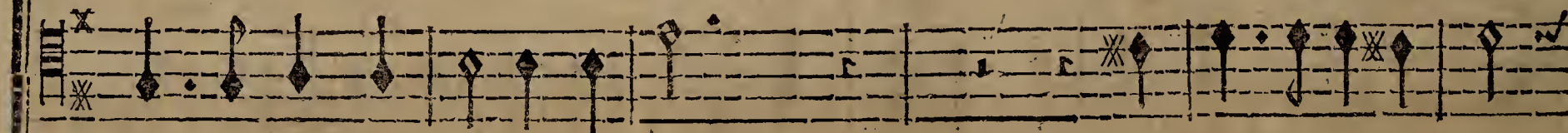
Comme nos plus riches moissons. E- chos, reveillez- vous; reveillez- vous;



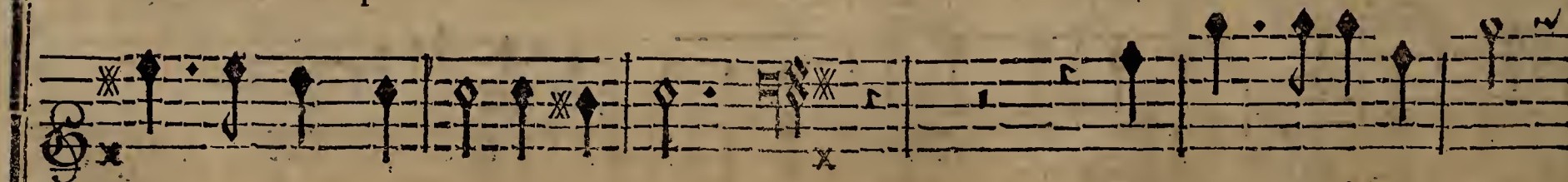
Comme nos plus riches moissons. E- chos, reveillez- vous, reveillez- vous ;



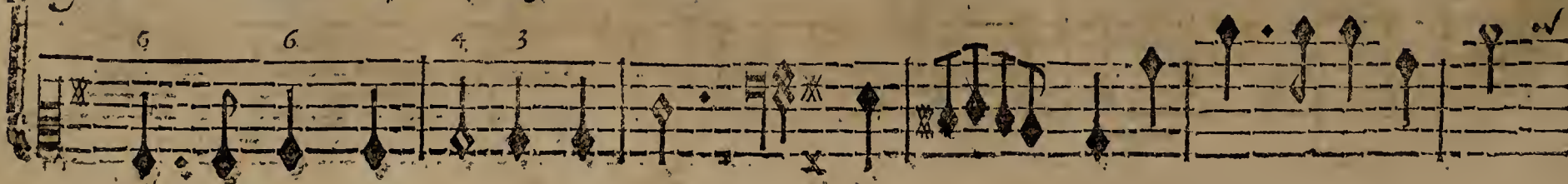
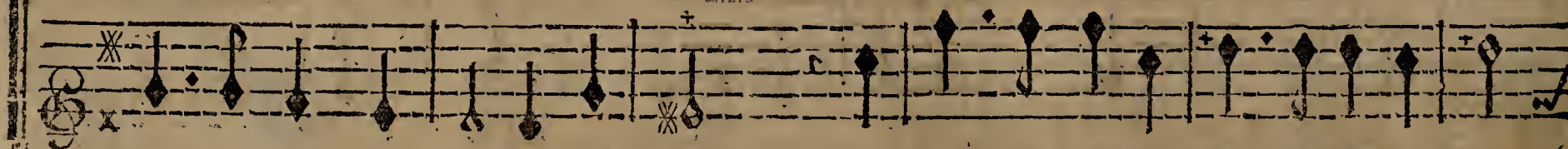
Comme nos plus riches moissons. E- chos, reveillez- vous;



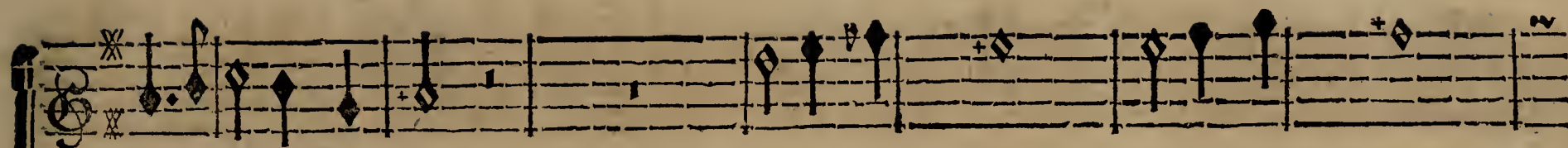
Comme nos plus riches moissons. E- chos, reveillez- vous;



E- chos, reveillez- vous;







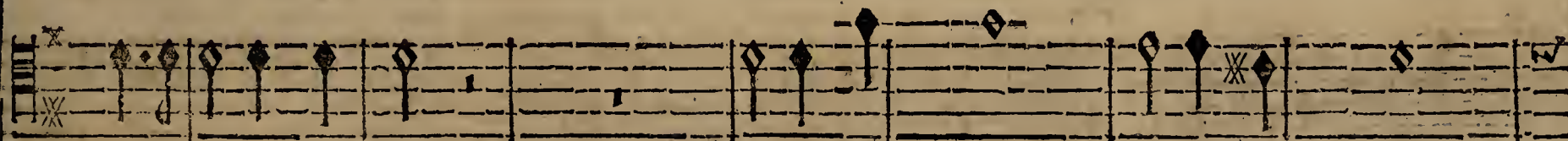
repetez nos chanfons.

De si beaux nœuds, De si beaux nœuds



repetez nos chanfons.

De si beaux nœuds, De si beaux nœuds



repetez nos chanfons.

De si beaux nœuds, De si beaux nœuds

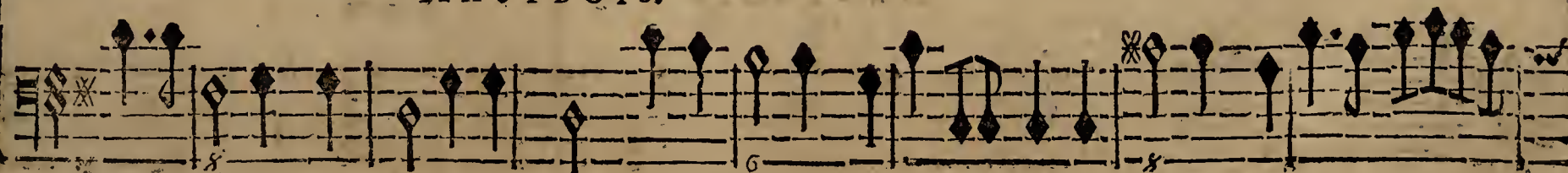


repetez nos chanfons.

De si beaux nœuds, De si beaux nœuds

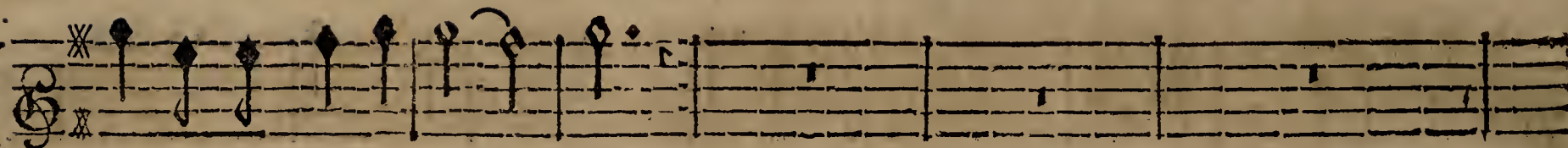


HAUTBOIS.

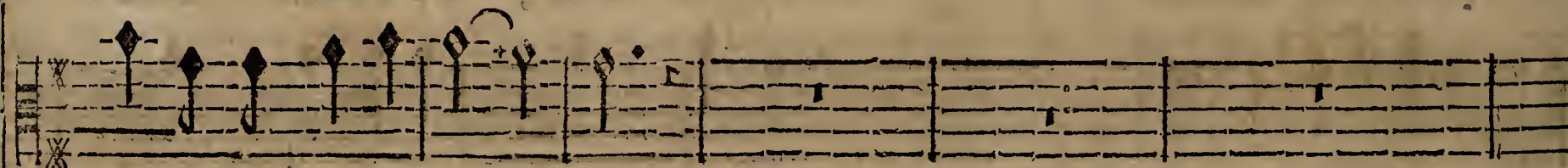


BASSONS.

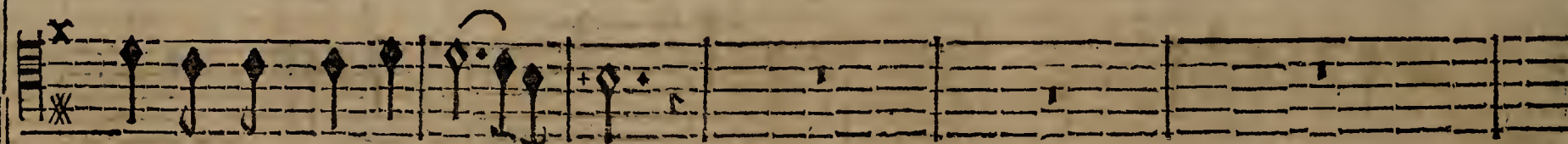




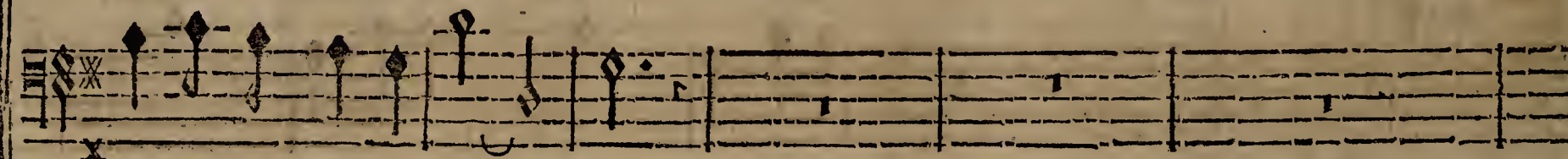
font le bonheur du monde.



font le bonheur du monde.



font le bonheur du monde.

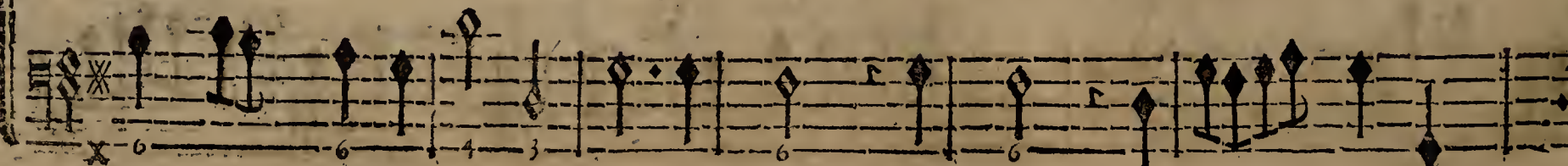


font le bonheur du monde.



HAUTBOIS

TOUS.



BASSONS.

TOUS.



First system of music. The top staff is for Hautbois and the bottom for Bassons. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes. The first measure has a double bar line and a repeat sign. The second measure has a double bar line and a repeat sign. The third measure has a double bar line and a repeat sign. The fourth measure has a double bar line and a repeat sign. The fifth measure has a double bar line and a repeat sign. The sixth measure has a double bar line and a repeat sign. The seventh measure has a double bar line and a repeat sign. The eighth measure has a double bar line and a repeat sign. The ninth measure has a double bar line and a repeat sign. The tenth measure has a double bar line and a repeat sign.

Hautbois. Tous. Hautbois. Tous. Tous.

Bassons. Tous. Bassons. Tous.

Second system of music. The top staff is for Hautbois and the bottom for Bassons. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes. The first measure has a double bar line and a repeat sign. The second measure has a double bar line and a repeat sign. The third measure has a double bar line and a repeat sign. The fourth measure has a double bar line and a repeat sign. The fifth measure has a double bar line and a repeat sign. The sixth measure has a double bar line and a repeat sign. The seventh measure has a double bar line and a repeat sign. The eighth measure has a double bar line and a repeat sign. The ninth measure has a double bar line and a repeat sign. The tenth measure has a double bar line and a repeat sign.

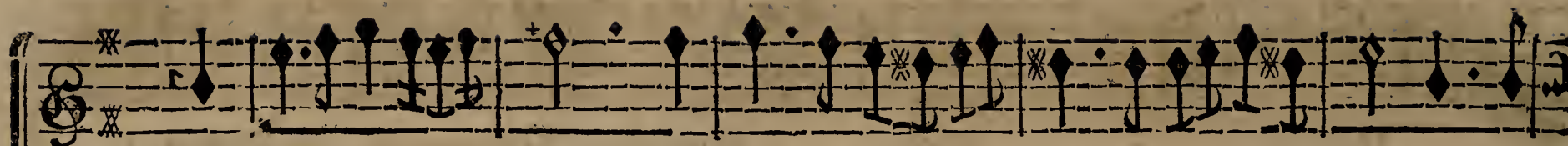
Tous. Hautb. Tous. Hautb. Tous. Hautb. Tous.

Tous. Bassons. Tous. Bass. Tous. Bassons. Tous.

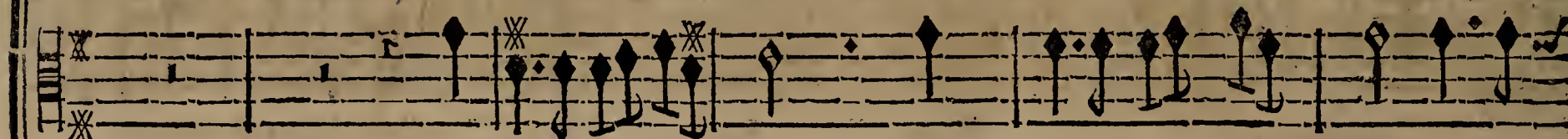
Third system of music. The top staff is for Hautbois and the bottom for Bassons. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes. The first measure has a double bar line and a repeat sign. The second measure has a double bar line and a repeat sign. The third measure has a double bar line and a repeat sign. The fourth measure has a double bar line and a repeat sign. The fifth measure has a double bar line and a repeat sign. The sixth measure has a double bar line and a repeat sign. The seventh measure has a double bar line and a repeat sign. The eighth measure has a double bar line and a repeat sign. The ninth measure has a double bar line and a repeat sign. The tenth measure has a double bar line and a repeat sign.

Hautbois.

Bassons.



Echos , reveillez- vous , Echos, reveil- lez-vous; reveil-lez- vous ; repe-



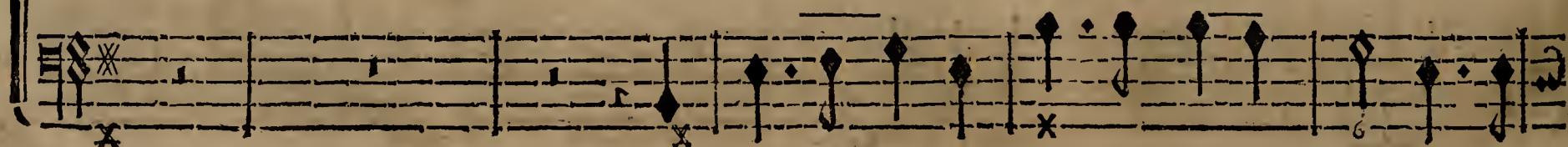
Echos , reveil-lez- vous , E- chos, reveil- lez- vous ; repe-



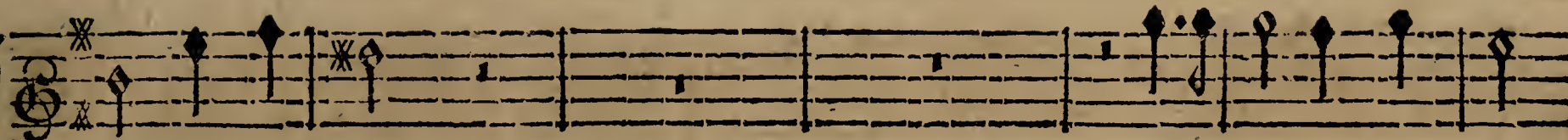
Echos , reveillez- vous , Echos, reveillez- vous ; repe-



Echos , re- veillez- vous; re-veillez- vous ; repe-

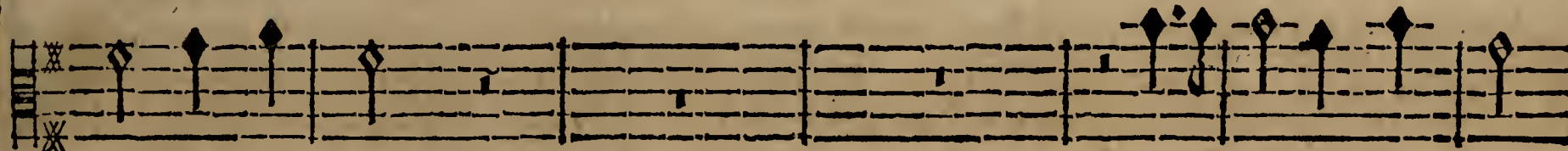






tez nos chanfons.

Repetez nos chanfons.



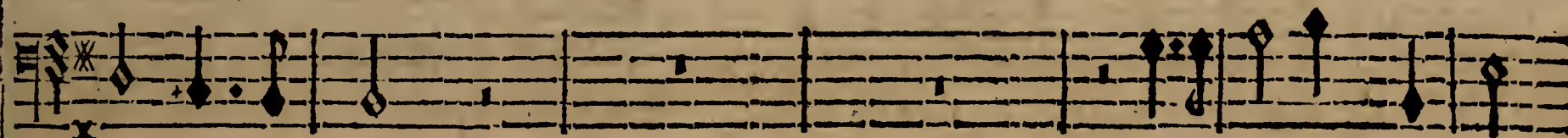
tez nos chanfons.

Repetez nos chanfons.



tez nos chanfons.

Repetez nos chanfons.



tez nos chanfons.

Repetez nos chanfons.



Hautb. Tous.

Hautb.

Tous



Bassons. Tous,

Bassons

Tous.

A a a



De si beaux nœuds font le bonheur du monde. De si beaux

De si beaux nœuds font le bonheur du monde. De si beaux

De si beaux nœuds font le bonheur du monde.

De si beaux nœuds font le bonheur du monde.

VIOLONS.

HAUTOIS.

7

6

6\*



nœuds font le bonheur du monde. De si beaux nœuds font le bon-

nœuds font le bonheur du monde. De si beaux nœuds font le bon-

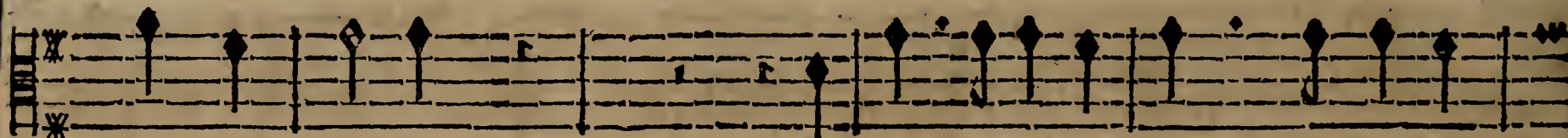
nœuds font le bonheur du monde. De si beaux nœuds font le bon-

De si beaux nœuds font le bon-

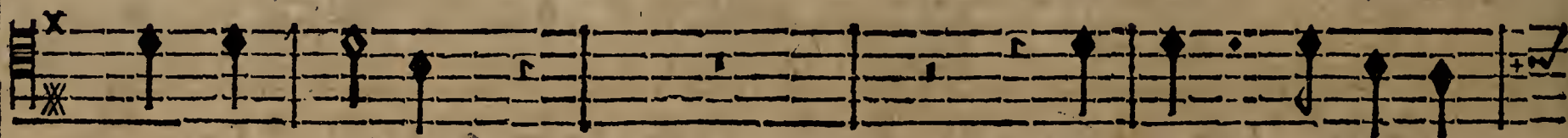




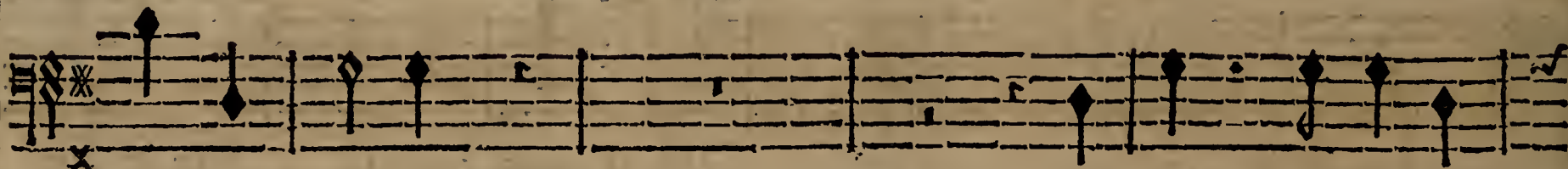
heur du monde. E- chos, reveillez- vous, reveillez- vous. E-



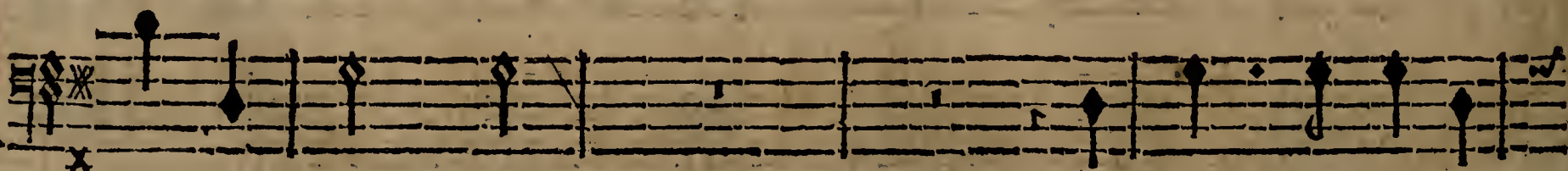
heur du monde. E- chos, reveillez- vous, reveillez-



heur du monde. E- chos, reveillez-



heur du monde. E- chos, reveillez-





Doux-

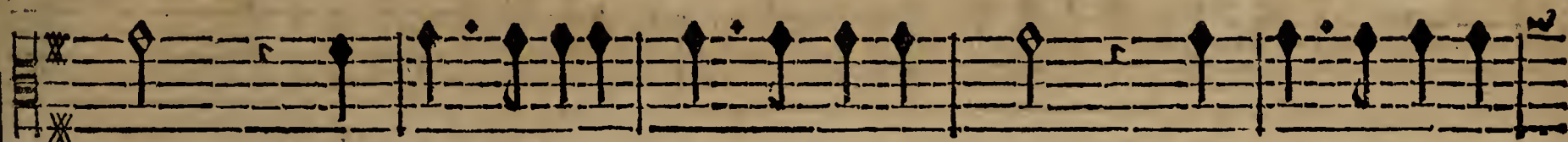
Fort.

Doux.

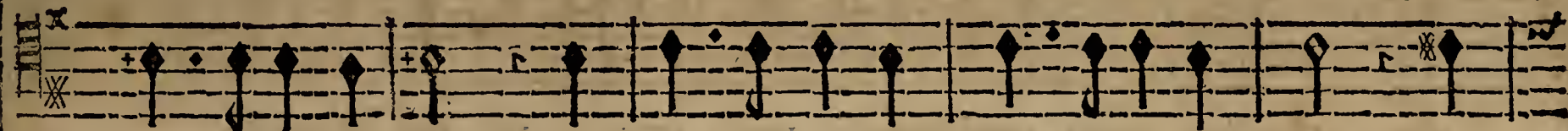
Fort.



chos, reveillez- vous ; E- chos, reveillez- vous ; reveillez- vous ; E-



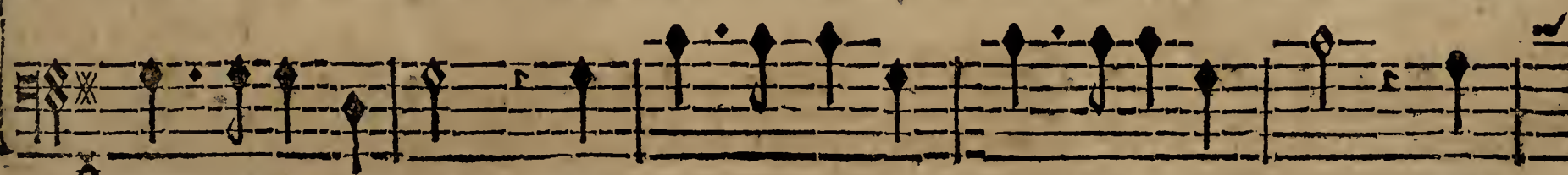
vous ; E- chos, reveillez- vous ; reveillez- vous ; E- chos, reveillez-



vous ; reveillez- vous ; E- chos, reveillez- vous ; reveillez- vous ; E-



vous ; reveillez- vous ; E- chos, reveillez- vous ; reveillez- vous ; E-



Doux.

Fort.

Doux.

Fort.

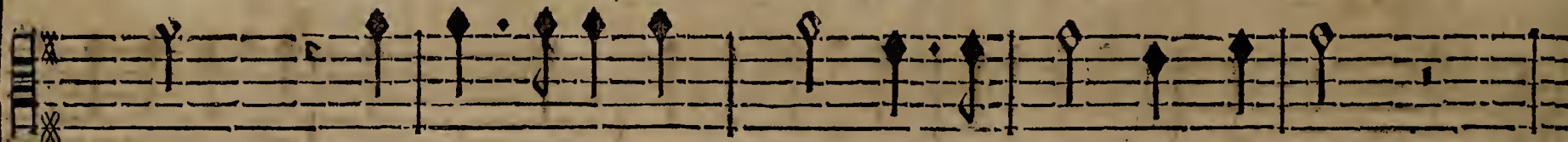


Doux.

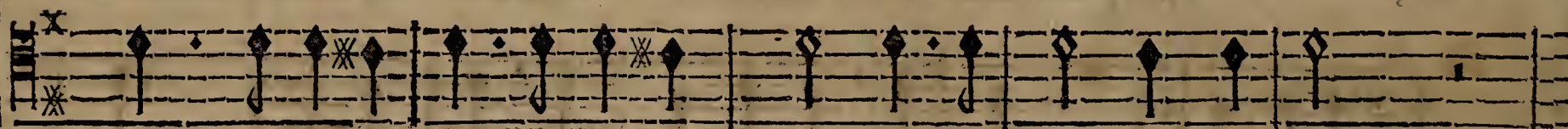
Fort.



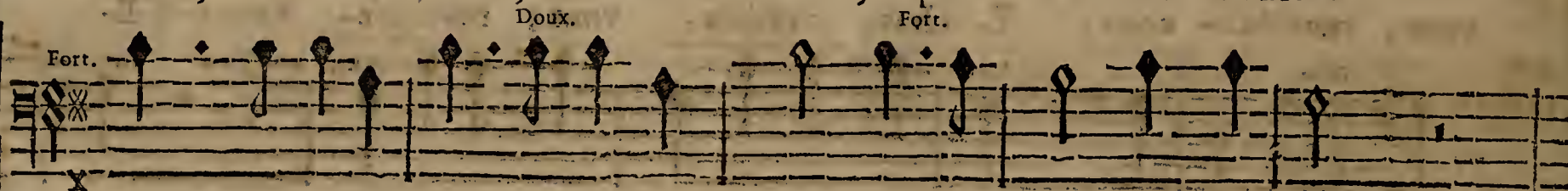
chos, reveillez- vous, reveillez- vous, repe- tez nos chansons.



vous, E- chos, reveillez- vous, repe- tez nos chansons.



chos, reveillez- vous, reveillez- vous, repe- tez nos chansons.

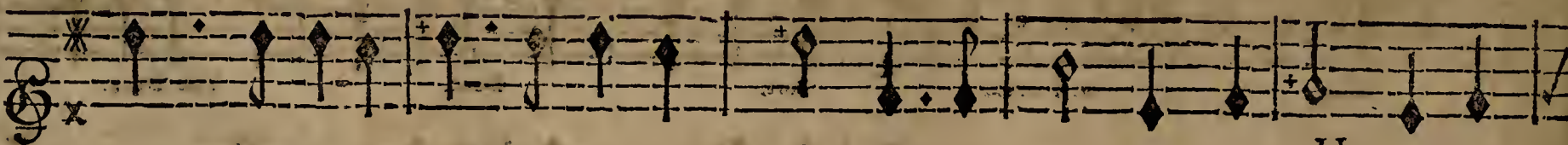


chos, reveillez- vous, reveillez- vous, repe- tez nos chansons.

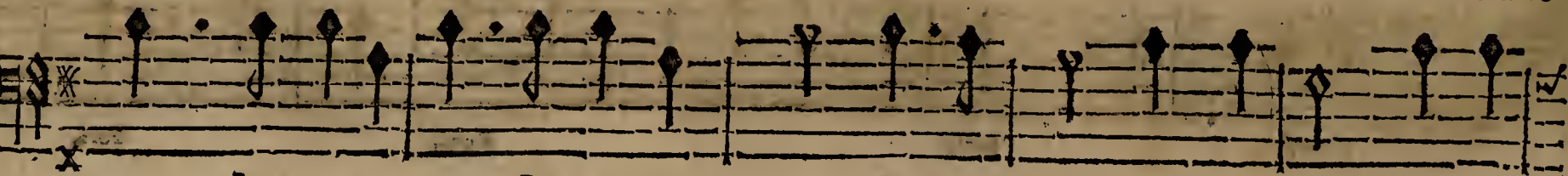
Fort.

Doux.

Fort.



HAUTBOIS.



Fort.

Doux.

Fort.



repe- tez nos chanfons.      repetez nos chanfons.

repe- tez nos chanfons.      repe- tez nos chanfons.

repe- tez nos chanfons.      repetez nos chanfons.

repe- tez nos chanfons.      repetez nos chanfons.

Tous.      Hautbois. tous.      Hautb.

tous. Hautb. tous. Hautb. tous. Hautb. tous. Hautb.

tous. Bass. tous, bassons. tous. bassons tous, bassons.



De si beaux nœuds.

De si beaux

Hautbois.

Tous.



font le bonheur du monde, De si beaux nœuds, De

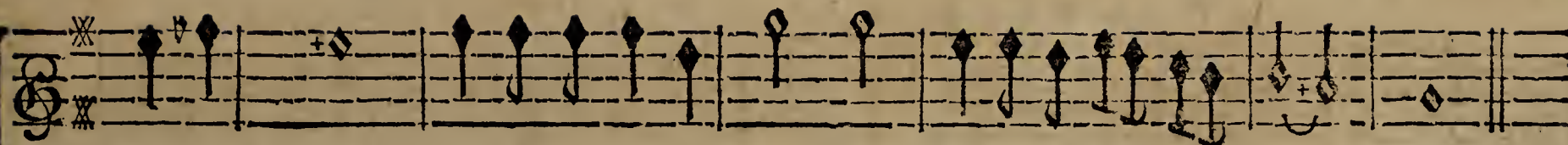
nœuds font le bonheur du monde. De

De si beaux nœuds font le bonheur du monde. font le bon-

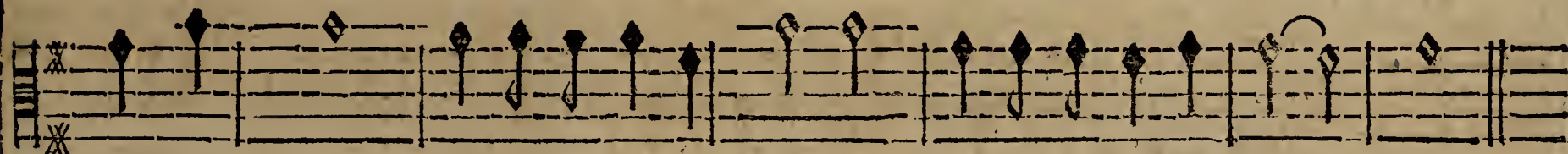
De si beaux nœuds font le bonheur du monde, font le bon-

6 \*6 6

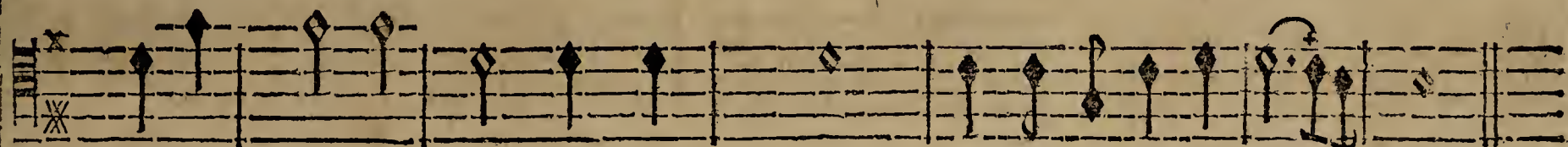




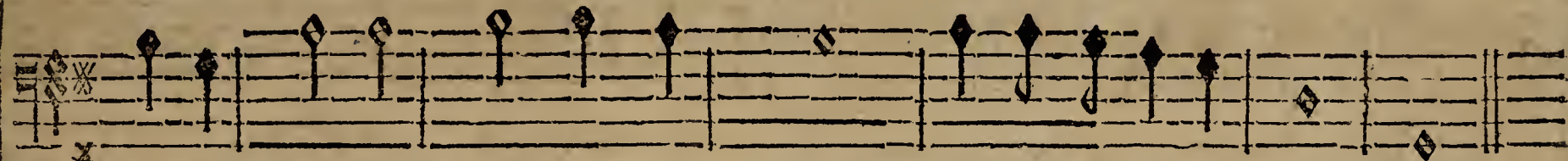
si beaux nœuds font le bonheur du monde. font le bonheur du monde.



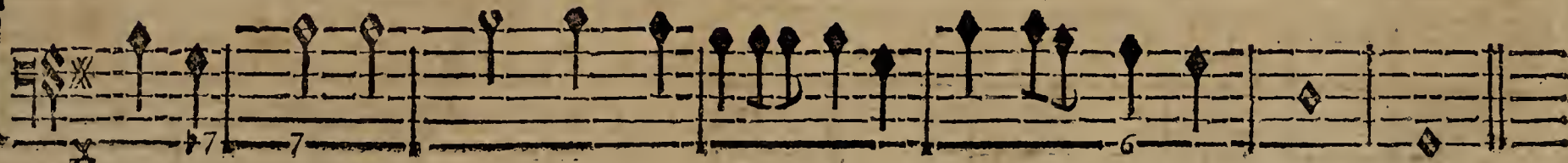
si beaux nœuds font le bonheur du monde. font le bonheur du monde.



heur du monde. De si beaux nœuds font le bonheur du monde.



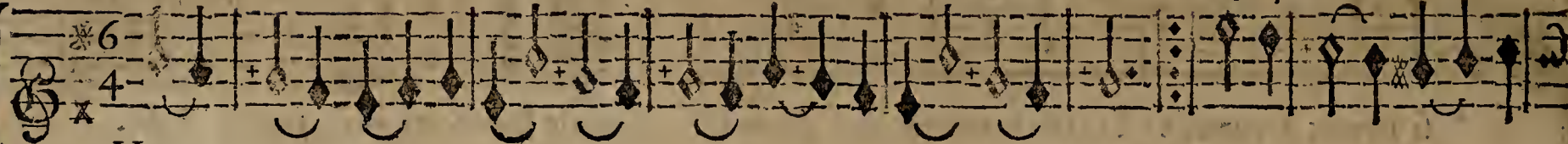
heur du monde. De si beaux nœuds font le bonheur du monde.





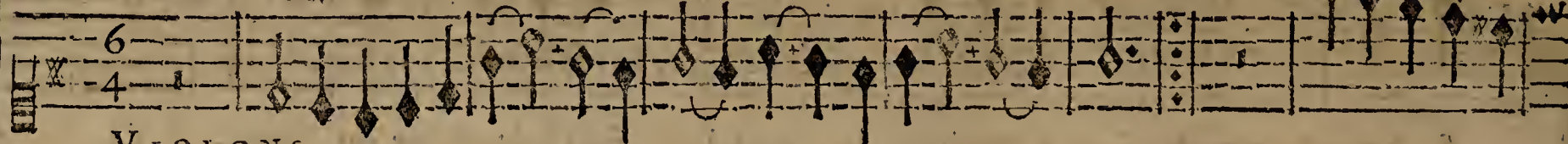
LES QUATRE ELEMENTS,  
PREMIER AIR DE MUSETTE.

Tendrement.

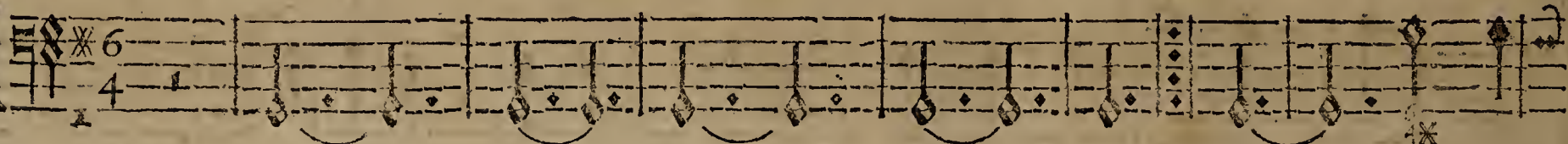


HAUTBOIS.

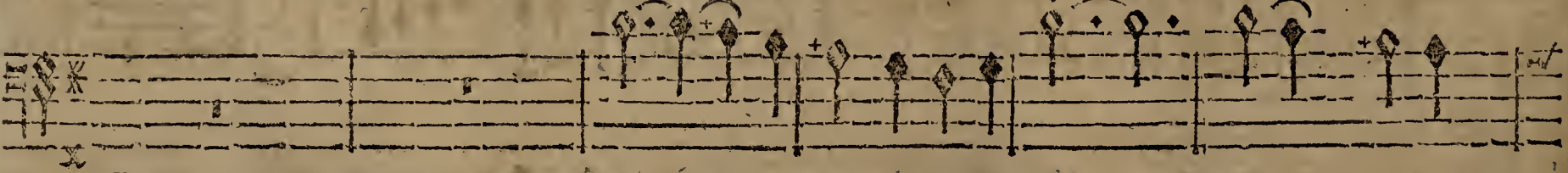
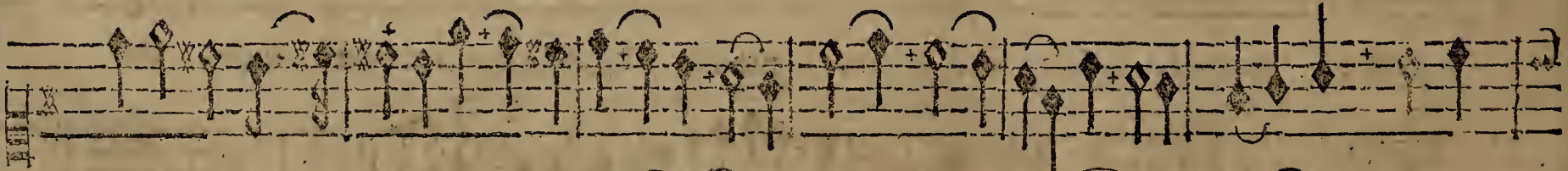
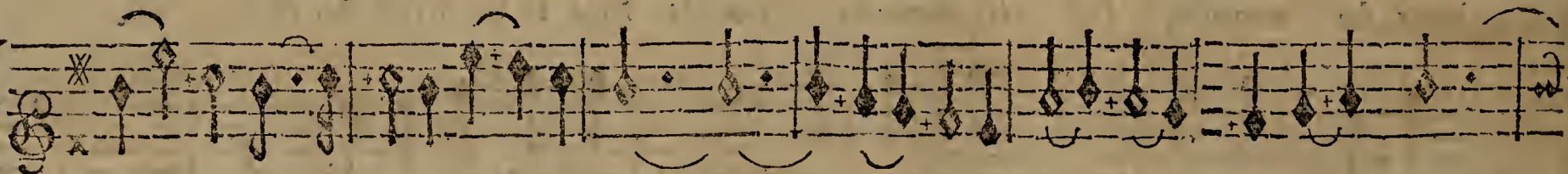
Doux.



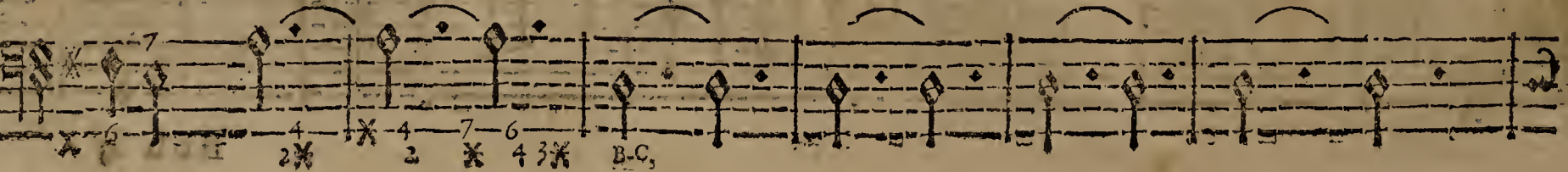
VIOLONS.



BASSE ET BASSONS.



BASSONS.





DEUXIEME AIR.

Très gay.

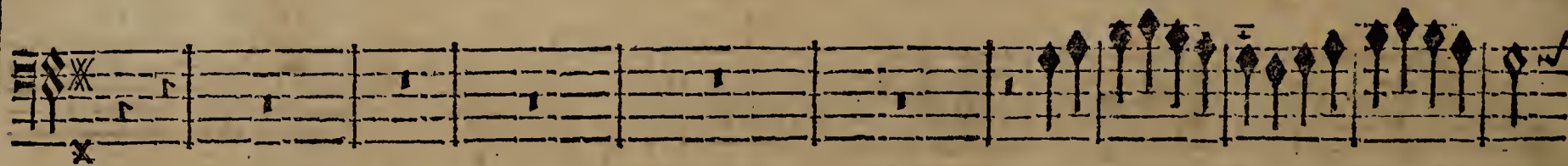
VIOLONS.

BASSE-CONTINUE.

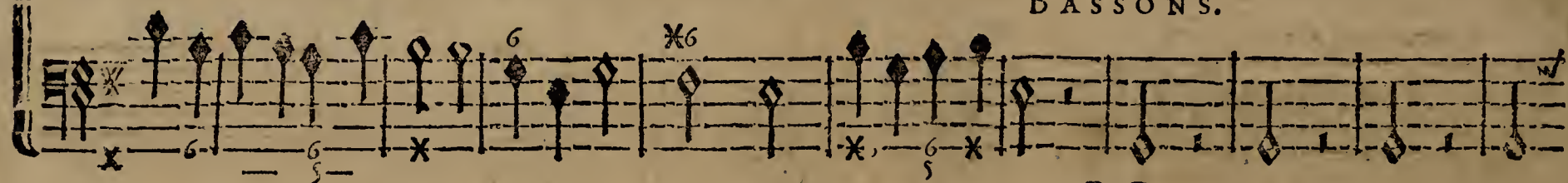




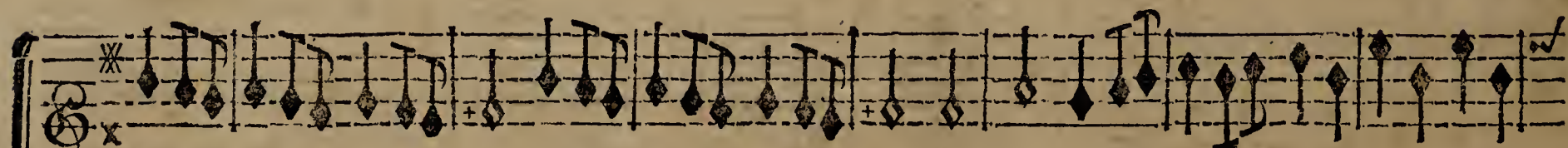
HAUTBOIS.



BASSONS.



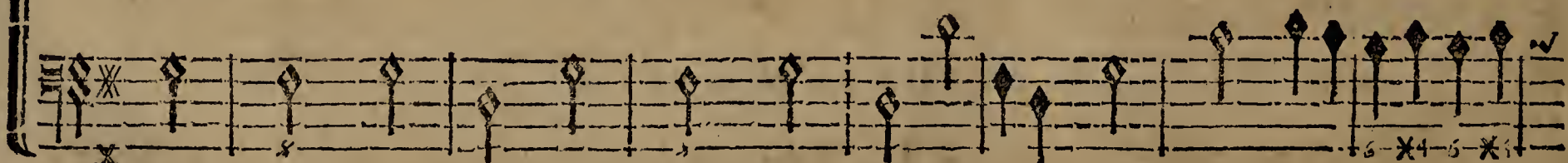
B-C.



TOUS.

HAUTBOIS.

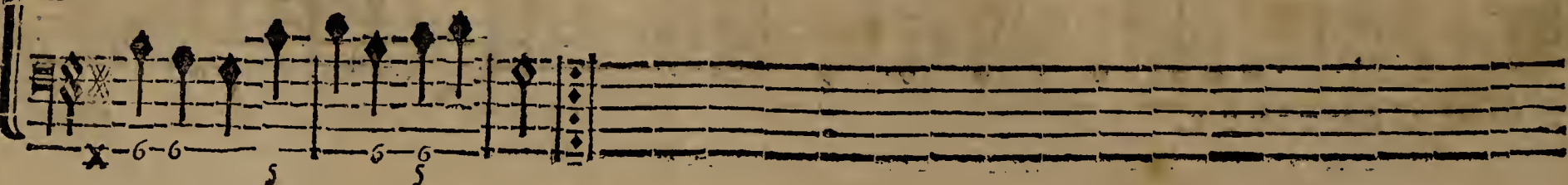
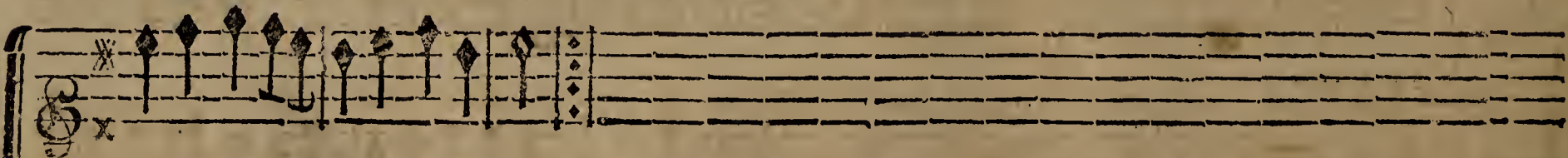
TOUS.



TOUS.

BASSONS.

TOUS.





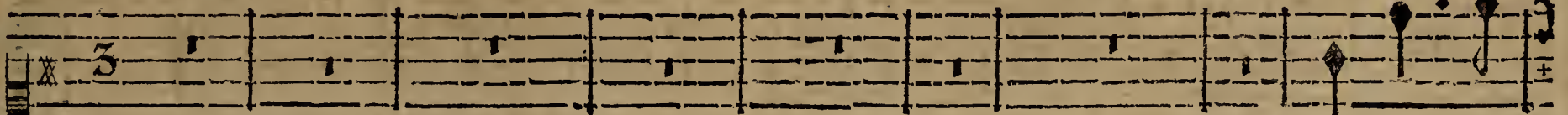
Tendrement.

A I R.



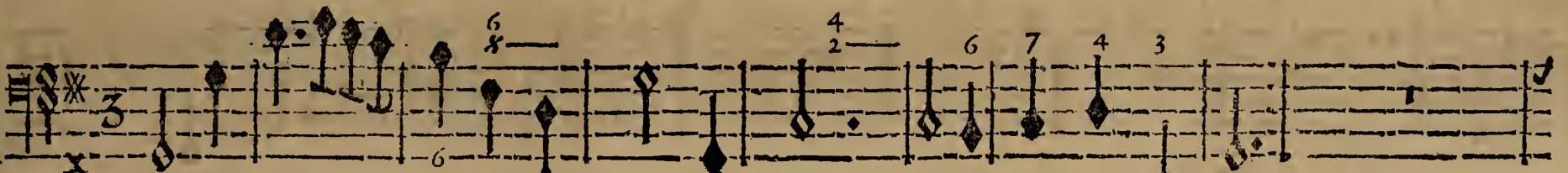
VIOLONS.

POMONE.



Charmant Amour.

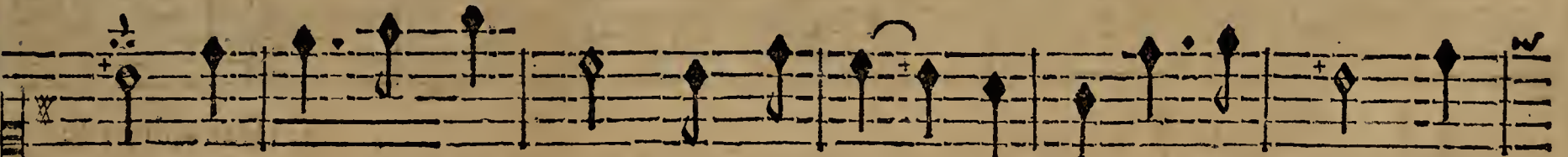
Charmant A-



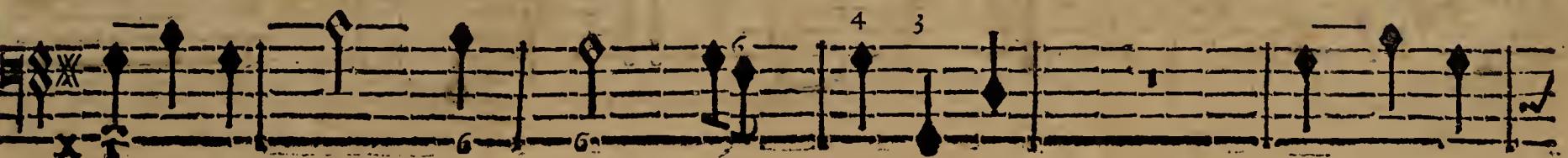
BASSE-CONTINUE.



Doux.



mour, lan- cez tous vos traits dans mon a- me, Charmant A- mour, lan-





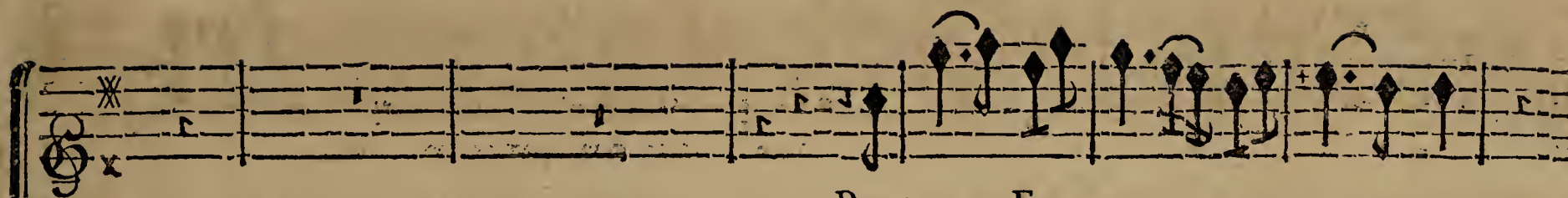
ce- - - - - tous vos traits dans mon a- - - - - me.

This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. The bottom staff is a lute tablature with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of numbers (7, 6, 7, 6, 8, 4, 6) indicating fret positions.

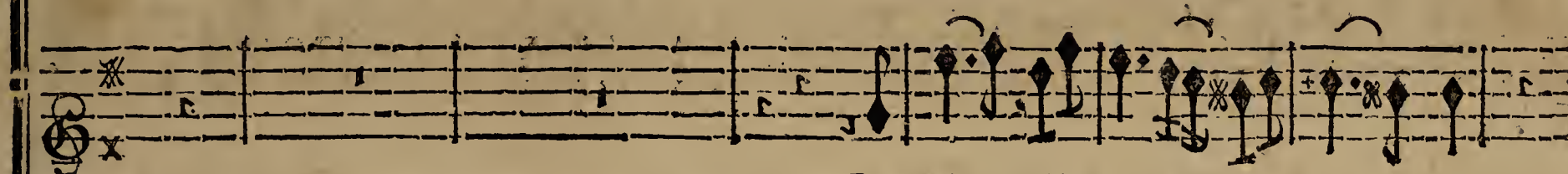
Fort. - - - - - Oyseaux, dont le

This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. The bottom staff is a lute tablature with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of numbers (6, 5, 7, 4, 6, 6) indicating fret positions.

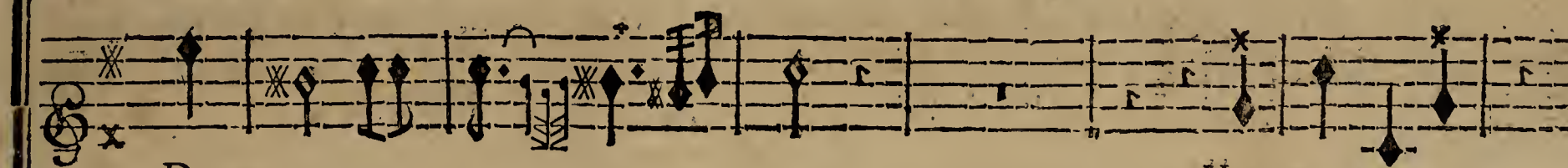




PETITE FLUTE.



PETITE FLUTE.



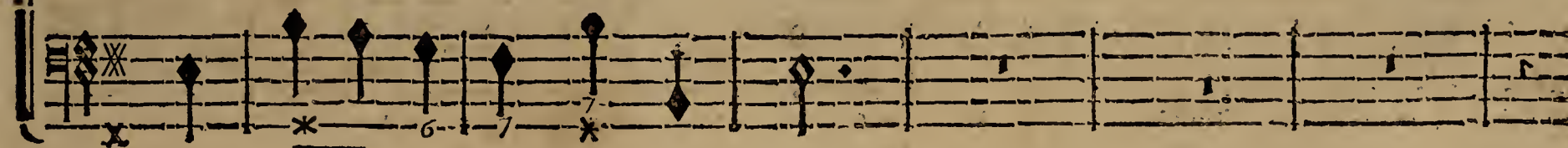
Doux.

VIOLONS.



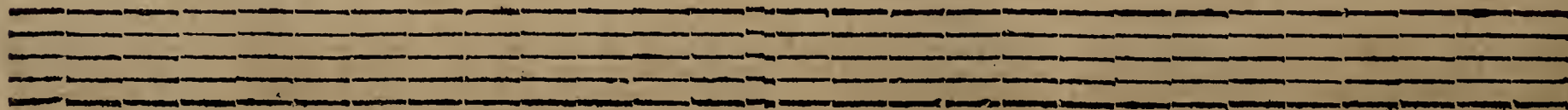
Prin- temps renou- velle la flamme ,

Oiseaux,



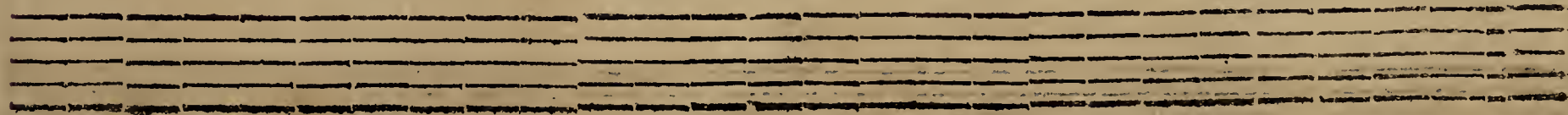
The musical score consists of five staves. The first four staves are in G-clef (soprano, alto, tenor, and bass positions). The fifth staff is in C-clef (bass position). The music is written in a style typical of 18th-century French music, with various note values, rests, and ornaments. The lyrics are written below the fifth staff.

dont le Prin- temps renouvelle la flâme : Chantez ,



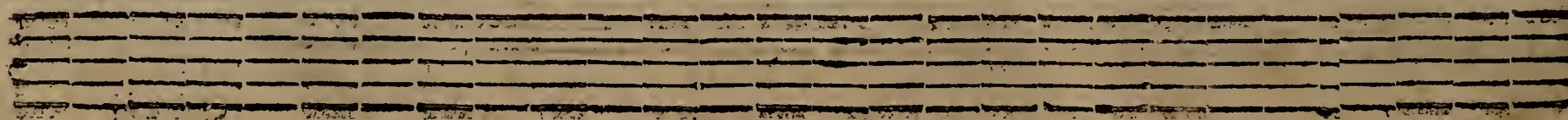


Chantez, rendez hom-



The musical score consists of five staves. The first four staves are in treble clef and contain various musical notations, including notes, rests, and accidentals. The fifth staff is in bass clef and contains notes and rests. The lyrics are written below the fifth staff.

ma- ge à mon vainqueur; De ce jour seulement, je compte mon bonheur.






Charmant Amour, lancez tous vos traits dans mon a- me. Charmant Amour, lan-

cez - - - tous vos traits dans mon a- me.





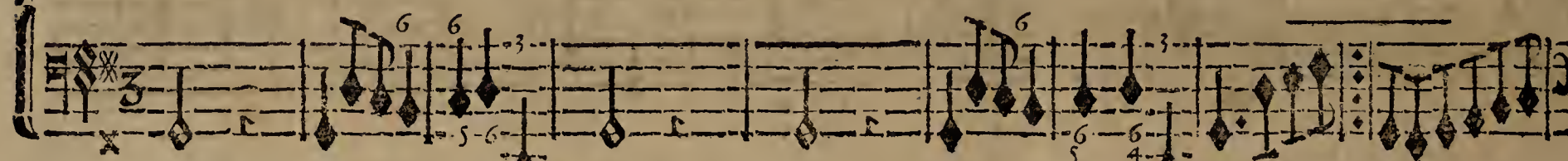
HAUTBOIS.

First staff of music for Hautbois, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The staff ends with a double bar line.



VIOLONS.

Second staff of music for Violons, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is similar to the Hautbois part, consisting of eighth and sixteenth notes. The staff ends with a double bar line.



BASSONS.

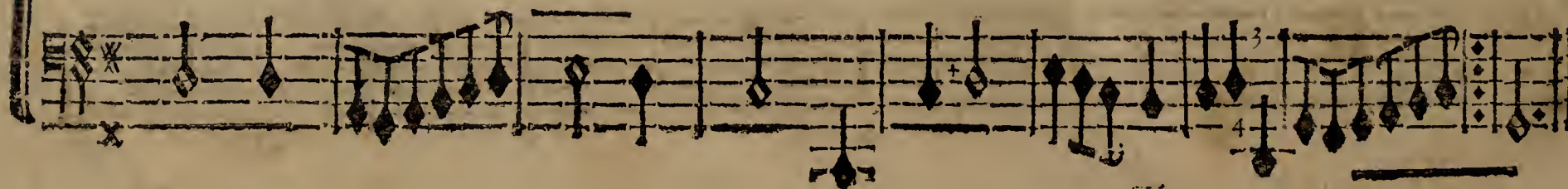
Third staff of music for Bassons, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is similar to the other parts, consisting of eighth and sixteenth notes. The staff ends with a double bar line.



Fourth staff of music for Violons, continuing the melody from the previous staff. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff ends with a double bar line.



Fifth staff of music for Bassons, continuing the melody from the previous staff. It features a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff ends with a double bar line.



Sixth staff of music for Bassons, continuing the melody from the previous staff. It features a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff ends with a double bar line.



A I R.

Tres Gay.

VIOLONS. HAUTBOIS. TOUS. HAUTBOIS.

BASSE-CONTINUE. BASSONS. TOUS. BASSONS.

TOUS.

TOUS.

Doux & Louré.

Detaché.

HAUTBOIS.

BASSONS.

TOUS.

TOUS.





HAUTBOIS. TOUS. HAUT. TOUS. HAUTBOIS.

BASSONS. TOUS. BAS. TOUS. BASSONS.

This block contains the first system of musical notation. It features two staves: the top staff is for Hautbois (oboes) and the bottom staff is for Bassons (bassoons). Both staves begin with a treble clef and a key signature of one sharp (F#). The notation consists of vertical stems with diamond-shaped note heads. The Hautbois staff has a '3' at the end, indicating a triplet. The Bassons staff has '6' under some notes, indicating sixteenth notes. The labels 'HAUTBOIS.' and 'BASSONS.' are placed below the staves, with 'TOUS.' (all) and 'BAS.' (bass) indicating specific parts or dynamics.

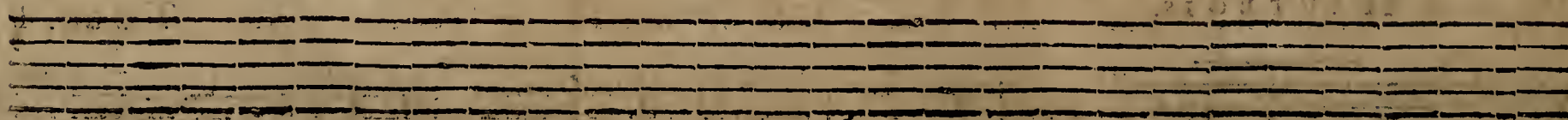


TOUS.

TOUS.

This block contains the second system of musical notation. It features two staves, both starting with a treble clef and a key signature of one sharp. The notation continues with vertical stems and diamond-shaped note heads. The top staff is labeled 'TOUS.' and the bottom staff is also labeled 'TOUS.'. The bottom staff has '6' under some notes, indicating sixteenth notes. The system concludes with a double bar line and repeat dots.

*On joue de suite le premier AIR, cy-devant.*





## DEUXIEME AIR.

Tous.

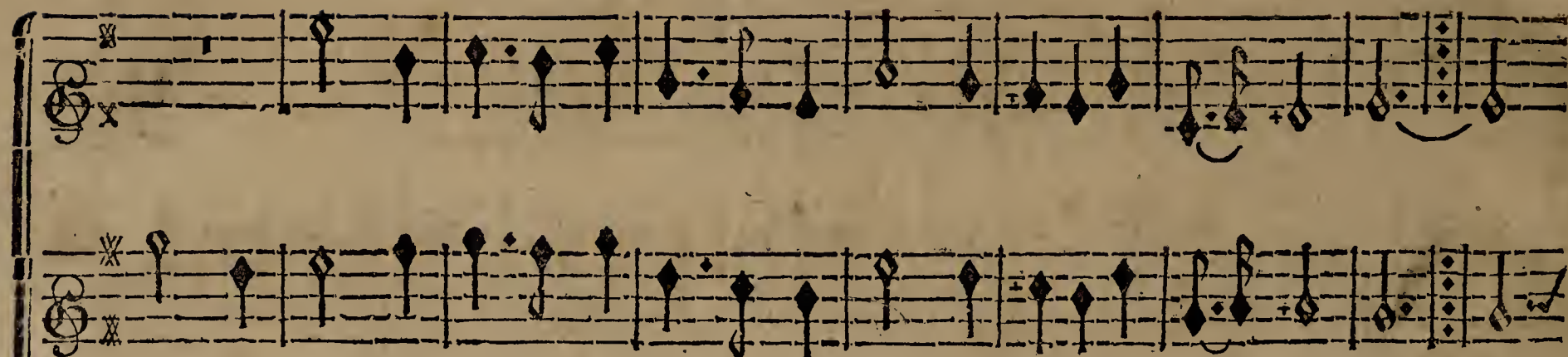
VIOLONS.

*Une Bergere, alternativement avec le Chœur.*

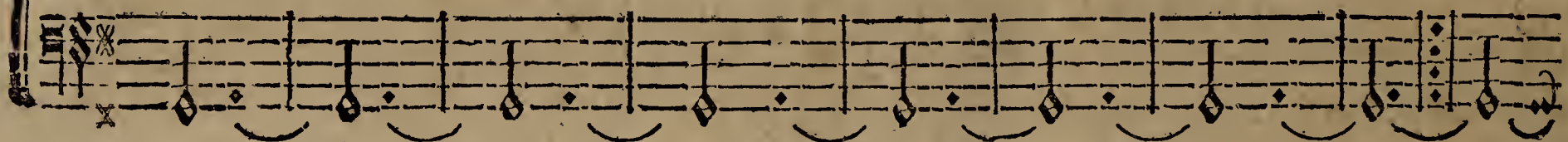
HAUTBOIS.  
VIOLONS.

DE nos fleurs Les vives couleurs N'ont point à l'Aurore Coûté de pleurs.

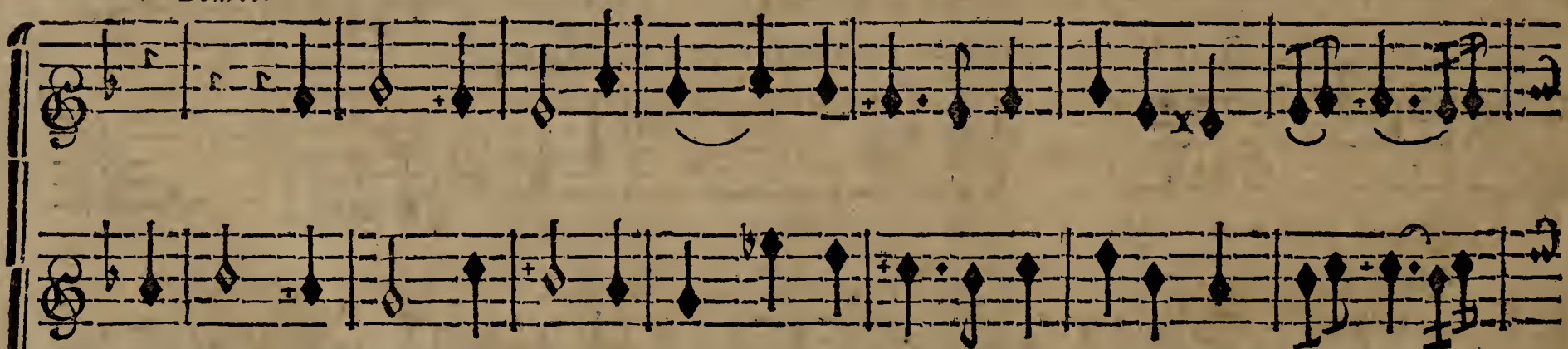




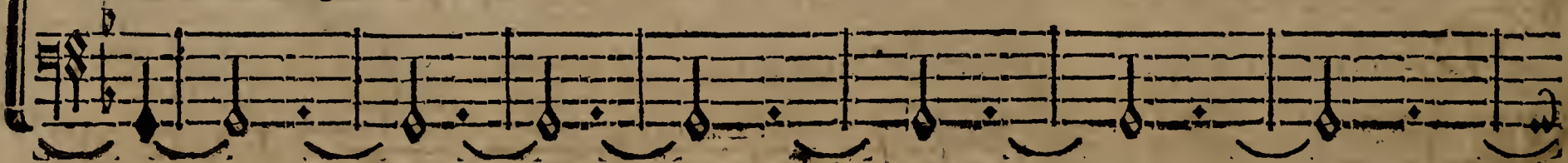
Tendre Amour, Tu les fais é- clore, Tu vauX à Flore, Le plus beau jour. jour.



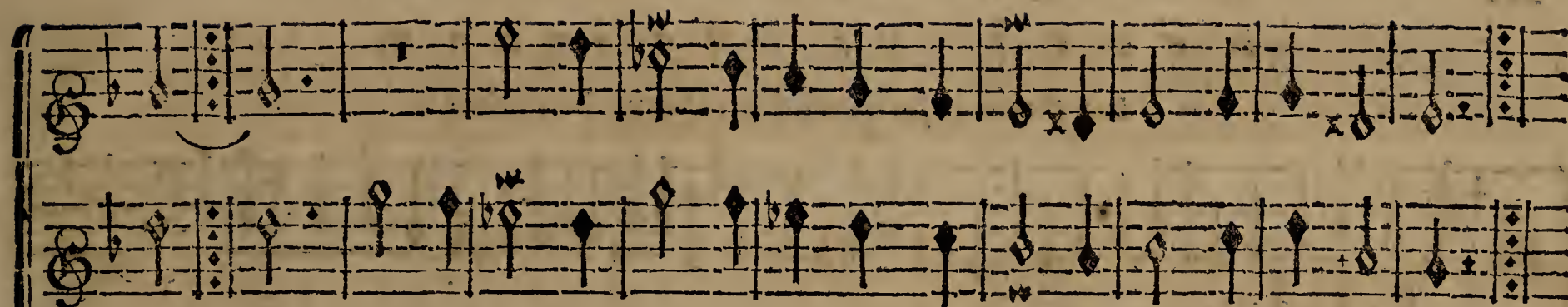
*Berzot.*



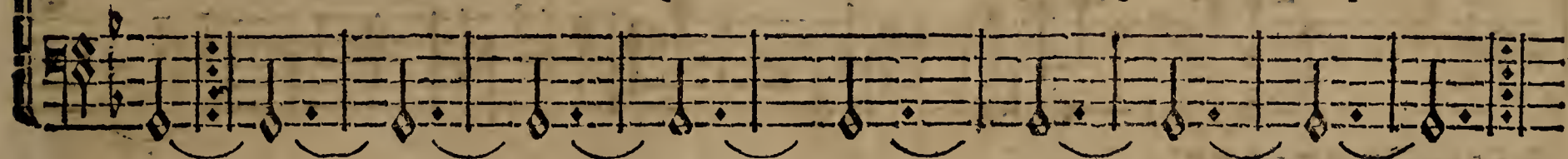
De tes langueurs, De tes ardeurs, Vien répandre les charmes Dans tous les







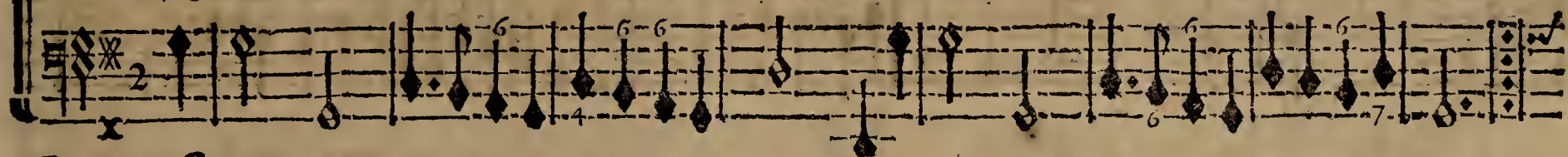
cœurs : cœurs : Plus de larmes ; Que tes armes Soient nos soupirs , Et nos plaisirs.



P R E M I E R R I G A U D O N .



VIOLONS.



BASSE-CONTINUE.



D d d

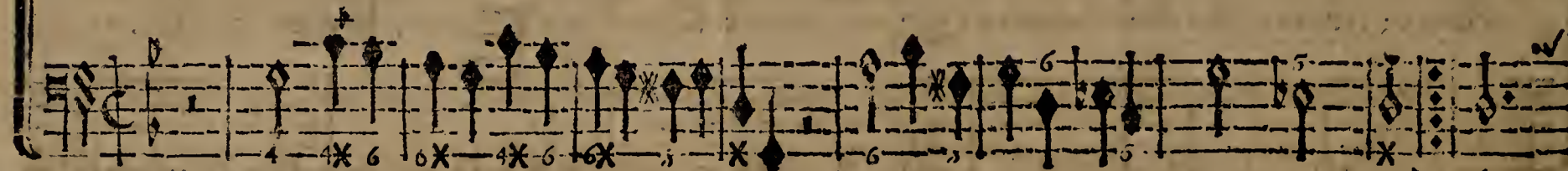


LES QUATRE ELEMENTS,  
DEUXIEME RIGAUDON.

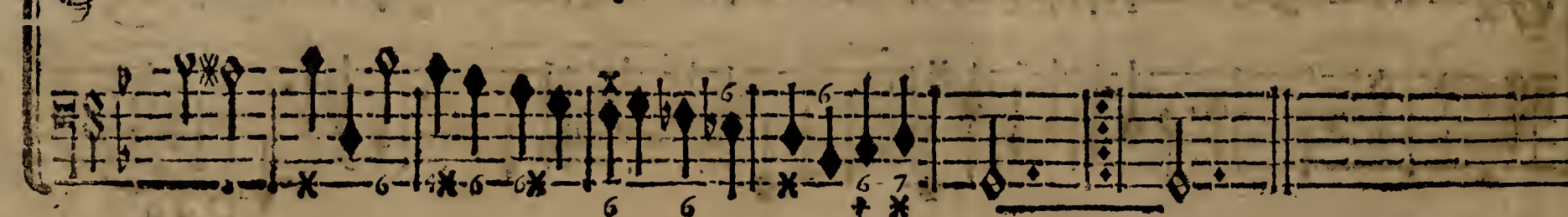
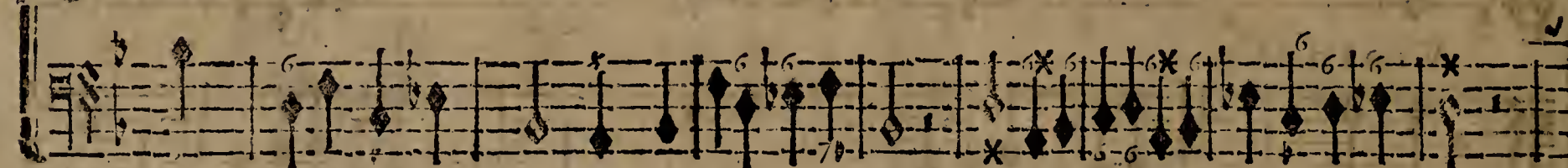
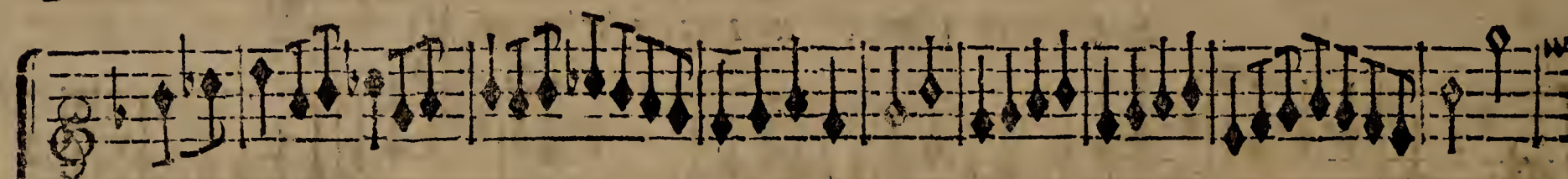
*Les Hautbois, alternativement avec les Violons.*



VIOLONS.



BASSE-CONTINUE.

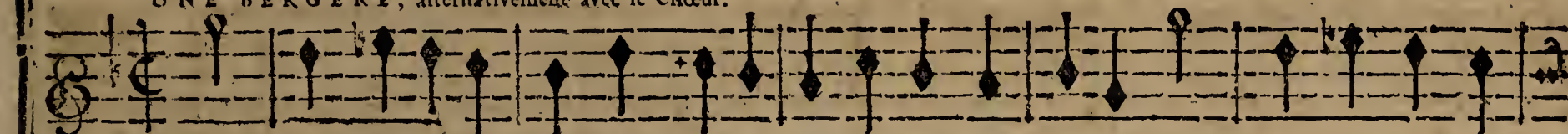






HAUTBOIS.

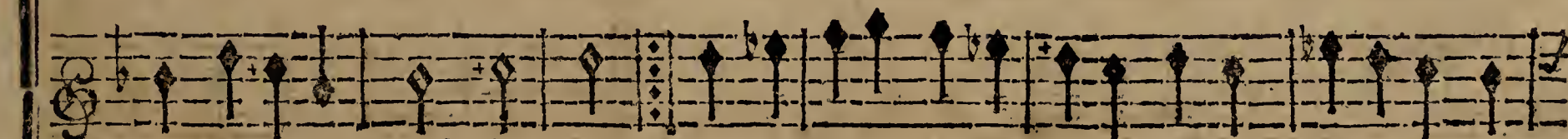
UNE BERGERE, alternativement avec le Chœur.



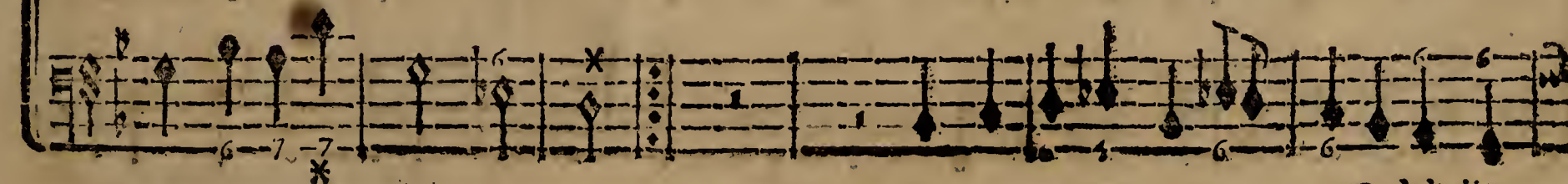
AH! que d'aimables loix, L'Amour impose à nos hommages! Ah! que fur nous cent



BASSE-CONTINUE.



fois S'épuise son carquois: Il réveille vos ramages, Oyseaux, il dit par vos

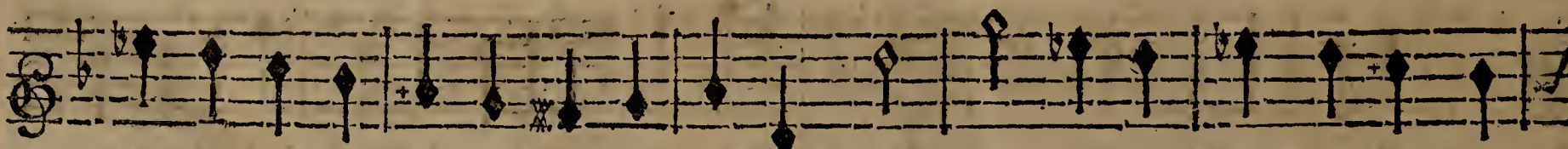
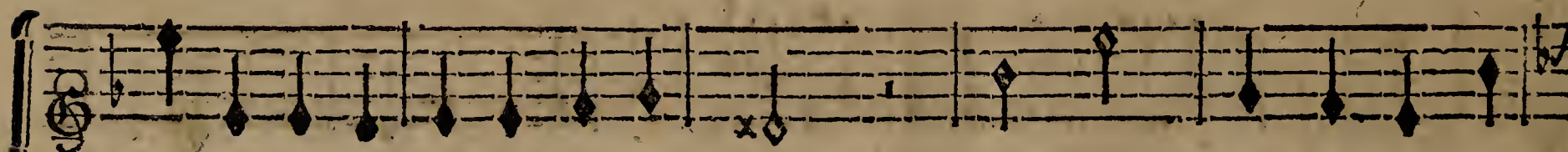


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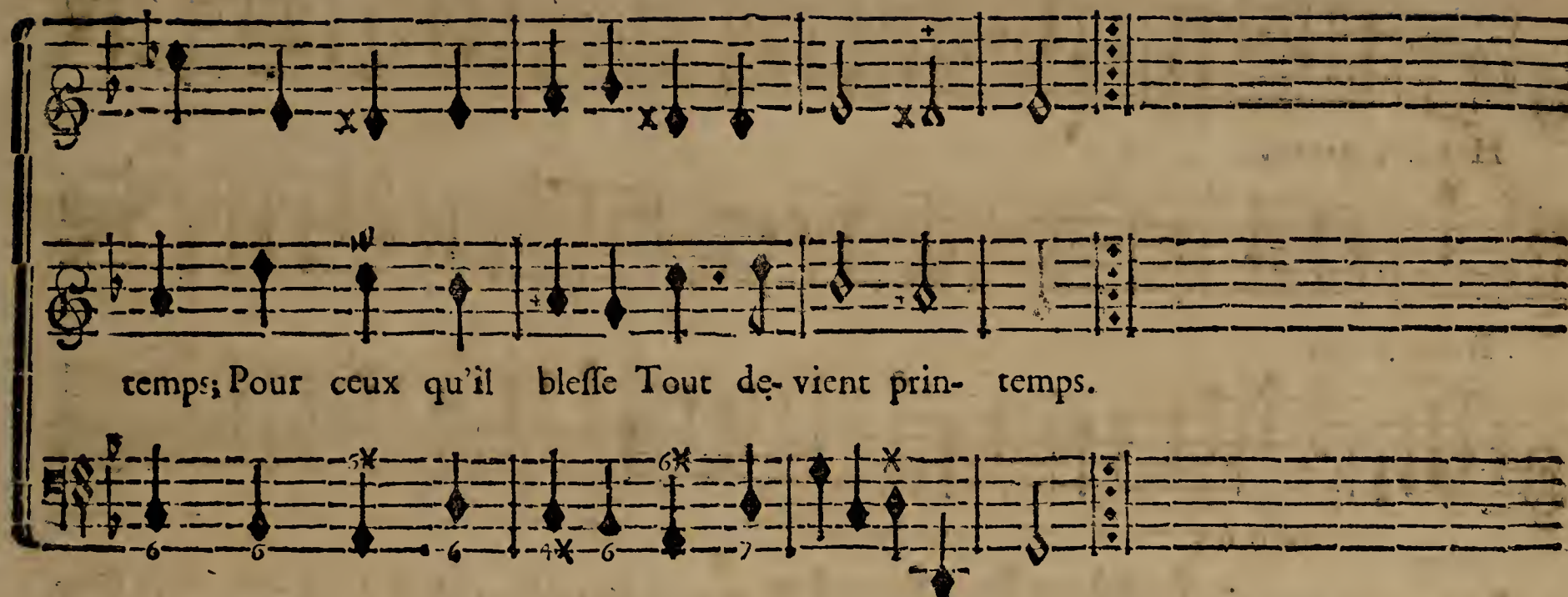
voix; Cœurs volages, Cœurs sauvages, Fuyez de ces bois. Non, non sans la ten-



dresse, Ne comptons plus de jeu- nesse, Non, non l'Amour sçait tromper le



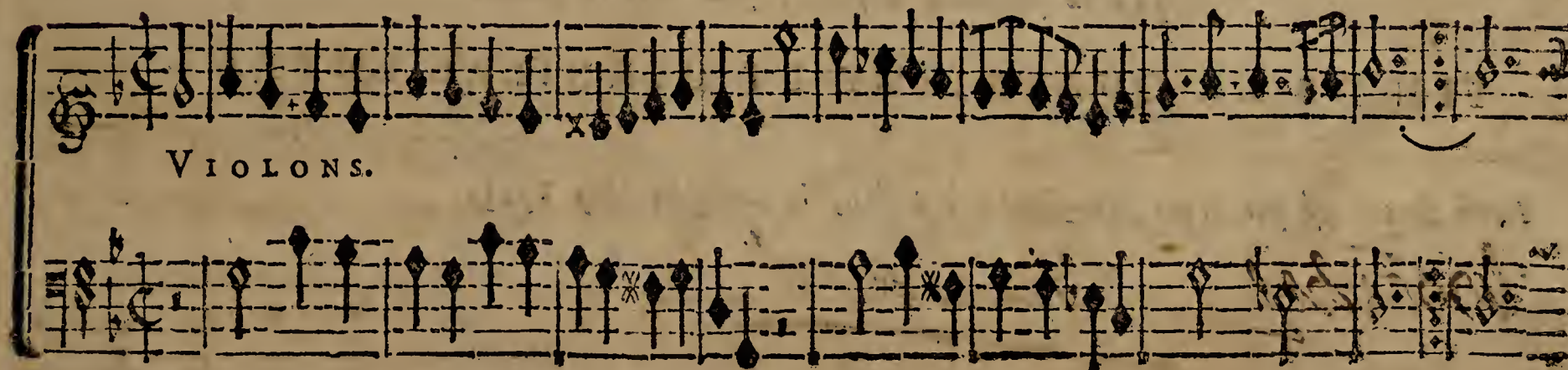




temps; Pour ceux qu'il blesse Tout de- vient prin- temps.

*Les Hautbois, alternativement avec les Violons, reprennent*

LE DEUXIEME RIGAUDON.



VIOLONS.

BASSE-CONTINUE.

HAUTBOIS.

BASSONS.

Tous.

The musical score consists of three systems of staves. The first system is for Hautbois, the second for Bassons, and the third for Tous. Each system contains two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'.

*On reprend encor le premier Rigaudon, page 393. & le Chœur, Echos, reveillez-vous, &c. page 360.  
jusqu'à la premiere Reprise, pour finir ce Ballet.*

FIN DE LA QUATRIEME ET DERNIERE ENTRE'E.

*Revu & corrigé par Nous sous-signez à Paris, le huitième May 1725.*

*Le Rousseau Ballard*



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*Sur les Paroles de Monsieur DE LA MOTHE, de l'Academie Françoise.*

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Le Ballet du Roy, sous le Titre des ELEMENS, des mêmes Auteurs, *nouvellement imprimé en Partition In-quarto.*

---

*On trouve aussi chez le Sieur BALLARD, Tous les Opera de Monsieur DE LULLY, & des autres Auteurs.*



TRIBUTION DE LA CHARGE  
de Seul Imprimeur du Roy pour la Musique.

 A R Lettres Patentes du Roy, données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace mil six cent quatre-vingt quinze, Signées, LOUIS; & sur le réplis, Par le Roy, PHELYPEAUX; Scellées du grand Sceau de cire jaune; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième May mil sept cent quinze, Signées comme dessus: Toutes lesdites Lettres Verifiées & Registrées en Parlement le 7. Juin 1715. Il est permis (à J-B-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit, avec très-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondateurs de Caractères, & autres personnes généralement quelconques, de Tailler, Fondre, ni Contrefaire les Notes, Caractères, Lettres grises, & autres choses inventées par ledit Ballard; ny d'entreprendre ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires sans le congé & permission dudit Ballard; A peine de confiscation des Livres ou Exemplaires, Notes, Caractères, & autres Instruments servant au fait de ladite Impression de Musique, & de six mille livres d'Amende; Ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.













